

MODERN

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LITHOGRAPHY



DECEMBER • 1944 • VOL. 12 • NO. 12

**Toluidine Toner 210P**

## **Senelith Inks**

were the first lithographic inks

made from dyestuffs

treated with sodium tungstate

for better sunfastness

and are still leading

with their outstanding resistance properties

**The Senefelder Company, Inc.**

*"Everything for Lithography"*

**32-34 Greene Street**

**New York, N. Y.**

TRADITIONALLY PREFERRED FOR PRECISION PRINTING PRODUCTION



Our country's warfare to maintain a free world has requisitioned the composite striving of individuals and corporate enterprises. Utilizing America's vast resources of material and power, countless weapons of war are forged to secure victory. Because comparatively inconspicuous in their application, many "weapons" serve, but with their praises seldom sung. Such is Printing Paper—vital to every war effort and supremely essential to inscribing the Peace.

*Buy more War Bonds to hasten V-Day*

VICTORY *War Quality* PAPERS

THE NORTHWEST PAPER COMPANY • CLOQUET, MINNESOTA

DECEMBER, 1944

# FLAWLESS IMAGE



*Surface of ordinary offset press blanket magnified 25 times — note the pinholes and lack of uniformity.*



*Surface of Velva-Tone magnified 25 times — note the uniform velvety-smooth finish.*



**S**TEPS to perfection in printing depend greatly on superior equipment. Splendidly suited for finer reproduction with flawless image are Goodyear's Velva-Tone offset blankets because they insure sharp, "clean" impressions and remarkable tonal fidelity.

The smooth uniformity of Velva-Tone surfaces — free from pinholes, pores and flaws — has a velvety finish that makes the big difference.

It is this texture quality that assures true transfer of image, with fullness of tone and complete clarity of copy.

This texture surface remains velvety smooth for Velva-Tone life, lengthened by more than six years of research in compounding a special synthetic rubber for your needs. It is impervious to inks and driers. It also eliminates embossing, debossing and tackiness.

You will find that these Velva-Tone advantages combine actually to reduce your make-ready time.

For complete data or information on available distributorships, write Printers Supplies Department, Goodyear, Akron 16, Ohio.

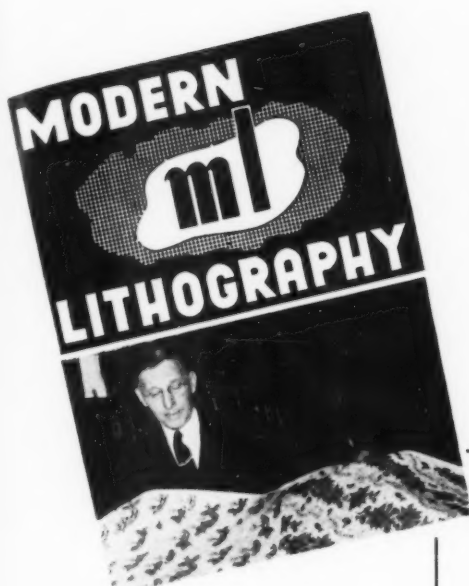
**Velva-Tone Offset Press Blankets** are available in black or red face to suit the preference or experience of the printer. Please specify your choice when ordering.



Velva-Tone—T.M. The Goodyear Tire & Rubber Company

# GOOD YEAR

**THE GREATEST NAME IN RUBBER**



### THIS MONTH'S COVER

Richard Mennigke, secretary and superintendent of Grinnell Lithographic Co., New York, examines a 50 x 72" sheet of Christmas wrapping paper which has just come off the four-color Hoe offset press behind him. (See page 43 for Christmas card and wrapping report.)

DECEMBER, 1944  
VOLUME 12, No. 12

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DECEMBER, 1944

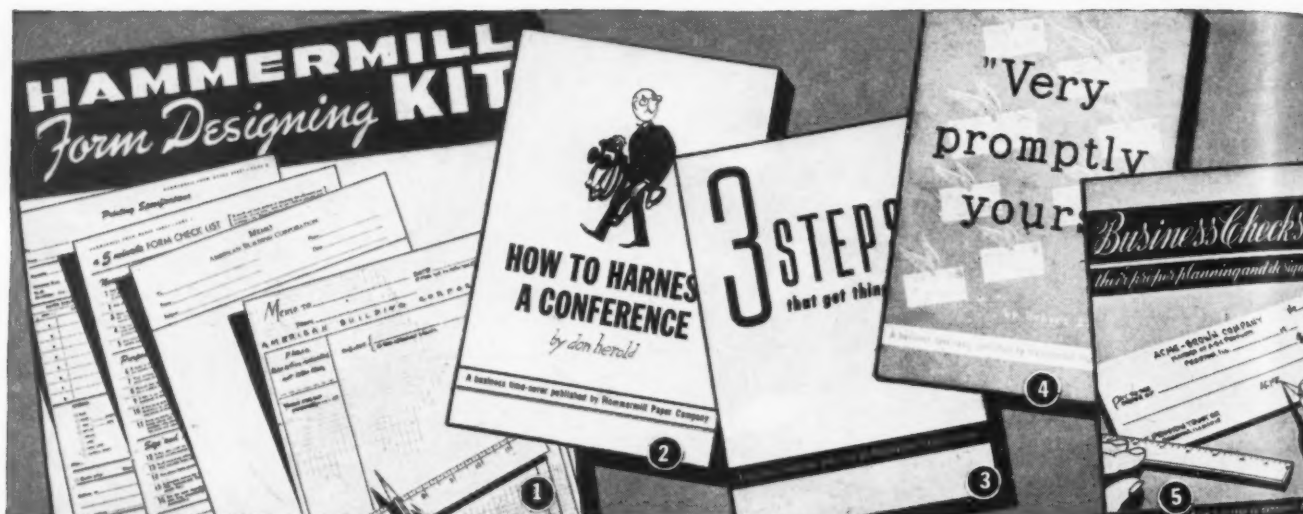
## MODERN LITHOGRAPHY

Reg. U. S. Pat. Office

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# From any Hammermill Agent on



**AT YOUR SERVICE.** These leading paper merchants of the country are all Hammermill Agents. Ask the one nearest you for any or all of the nationally advertised business-getters shown above—or mail the coupon to Hammermill.

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The Rourke-Eno Paper Co.  
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Sioux City..Western Newspaper Union

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Louisville

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Lansing.....The Dudley Paper Co.

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Saint Paul..The John Leslie Paper Co.

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Kansas City...Midwestern Paper Co.  
Saint Louis...Beacon Paper Company  
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Springfield....Springfield Paper Co.

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Great Falls..The John Leslie Paper Co.

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Lincoln...Western Newspaper Union  
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Buffalo.....Holland Paper Co., Inc.  
New York....The Alling & Cory Co.  
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New York

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Syracuse.....The Alling & Cory Co.  
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Raleigh

Epes-Fitzgerald Paper Co., Inc.

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Cincinnati

The Diem & Wing Paper Co.  
Cleveland....The Alling & Cory Co.  
Cleveland...The Petrequin Paper Co.  
Columbus..The Central Ohio Paper Co.  
Toledo...The Central Ohio Paper Co.

## OKLAHOMA

Oklahoma City..Carpenter Paper Co.  
Oklahoma City

Western Newspaper Union  
Tulsa..Tayloe Paper Co. of Oklahoma

## OREGON

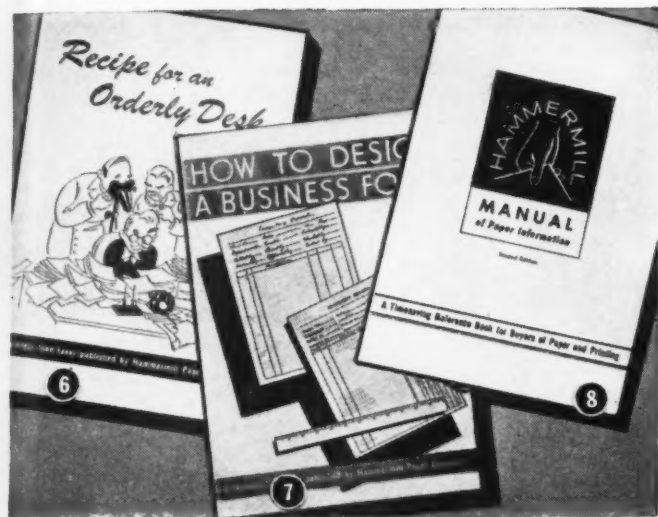
Eugene.....Zellerbach Paper Co.  
Portland.....Zellerbach Paper Co.

## PENNSYLVANIA

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Div. S. Walter, Inc.  
Erie.....The Daka Paper Company

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Austin .... Carpenter Paper Company  
Dallas .... Carpenter Paper Company  
Dallas..... E. C. Palmer & Co., Ltd.  
Fort Worth. Carpenter Paper Company  
Harlingen... Carpenter Paper Company  
Houston.... E. C. Palmer & Co., Ltd.  
Lubbock... Carpenter Paper Company  
San Antonio.... Carpenter Paper Co.

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Salt Lake City... Carpenter Paper Co.  
Salt Lake City  
Western Newspaper Union  
Salt Lake City... Zellerbach Paper Co.

### VIRGINIA

Lynchburg.... Caskie Paper Co., Inc.  
Norfolk. The Old Dominion Paper Co.  
Richmond

Epes-Fitzgerald Paper Co., Inc.  
Richmond... Richmond Paper Co., Inc.

### WASHINGTON

Seattle..... Zellerbach Paper Co.  
Spokane..... Zellerbach Paper Co.  
Tacoma..... Standard Paper Co.  
Walla Walla ... Zellerbach Paper Co.

### WEST VIRGINIA

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Clarksburg... R. D. Wilson Sons & Co.

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**3 3 Steps that Get Things Done.** Tells businessmen how forms can free their time for really important work. Brings jobs to your shop.

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**5 Business Checks—their proper planning and design.** Information you need to design checks that are right for your customer and his bank. Insures satisfaction.

**6 Recipe for an Orderly Desk.** Illustrates printed forms that keep work moving and that eliminate confusion on any business desk.

**7 How to Design a Business Form.** Includes 26-point check list; also gives standard form sizes and describes form designing helps.

**8 Hammermill Manual of Paper Information.** Tells what Hammermill papers are available today. Saves time and trouble.

*Whatever your selling job, it will be easier if you use Hammermill Bond. Your customers know the Hammermill name. They've used Hammermill Bond in their own offices and know it is dependable. And your production job is easier, too, if you use Hammermill Bond. Despite wartime conditions, Hammermill's laboratory-controlled process insures fewer feeding troubles, faster press runs, and steadier profits.*

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COUPON  
NOW!**

**HAMMERMILL  
BOND**



Send this coupon to your Hammermill Agent or mail it to Hammermill Paper Company, Erie, Pa.

Please send me—free—the material checked below:

☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8

Name \_\_\_\_\_ Position \_\_\_\_\_  
(Please attach to your business letterhead)

ML-DE



## COLOR GUIDES HIGHLY PRAISED

Called "Contribution to Graphic Arts"

Believing that a need existed for reliable, easy-to-use color guides for printers and others who select printing ink colors, International Printing Ink developed and produced such guides for both letterpress and offset colors. They have been widely distributed since the beginning of 1944 and have found enthusiastic acceptance.

Unsolicited testimonial letters from recipients of the guides contain comments such as "May we congratulate you on its attractive appearance" and "undoubtedly the best that has ever been done". A member of a large paper company wrote "If a lithographer or production man cannot find a color choice in this chart — he is color blind or too hard to please". The director of a printing testing laboratory states that "The arrangement of the plain offset and coated offset prints in the large offset guide appeal to me as being very practical and flexible".

Speaking of the offset guide an advertising firm said "We . . . can't see how we can ever order offset again without it", while another writer felt that "it is going to sell a lot of ink for you". From a wide variety of sources the following sentiments were expressed: "a fine contribution to the graphic arts", "exceeds all expectations", "a tremendous aid", "both useful and comprehensive".

From printers, advertisers, designers, engineers, salesmen and manufacturers such comments have poured in. IPI is gratified by this response from those who have received our color guides. If you are a printer or



otherwise concerned with specifying printing inks, and are one of those who have not yet obtained a copy, please let us know. Both file size and pocket size offset and letterpress color

guides are available, as well as specimen books of the IPI\* Everyday\* inks. Write to International Printing Ink, Empire State Building, New York 1, N. Y.

\*Reg. U. S. Pat. Off.

**PUT A WAR MESSAGE INTO EVERY PIECE OF PRINTING**

For source material, write GAVC, 17 E. 42d Street, New York



## When War Clouds Disappear

**U**NTIL complete victory scatters the clouds of war, all industry must continue to make every effort to meet the needs of our armed forces. After victory there will be no ceiling on opportunity in the lithographic field. Then the full output of offset presses will be turned to producing the labels, containers, displays, letterheads, forms, catalogs, mailing pieces and the host of other lithographic aids to the sale and manufacture of civilian products.

Far-sighted lithographers are considering press requirements now in order to take advantage of post war

opportunity. They are aware of the future large demand for offset presses because of needed replacements, expansion of facilities and offset installations by letterpress firms.

The production efficiency and engineering genius that have met war's challenge of quantity production of precision products, the years of experience in building offset presses, guarantee that Hoe engineers can be of great assistance.

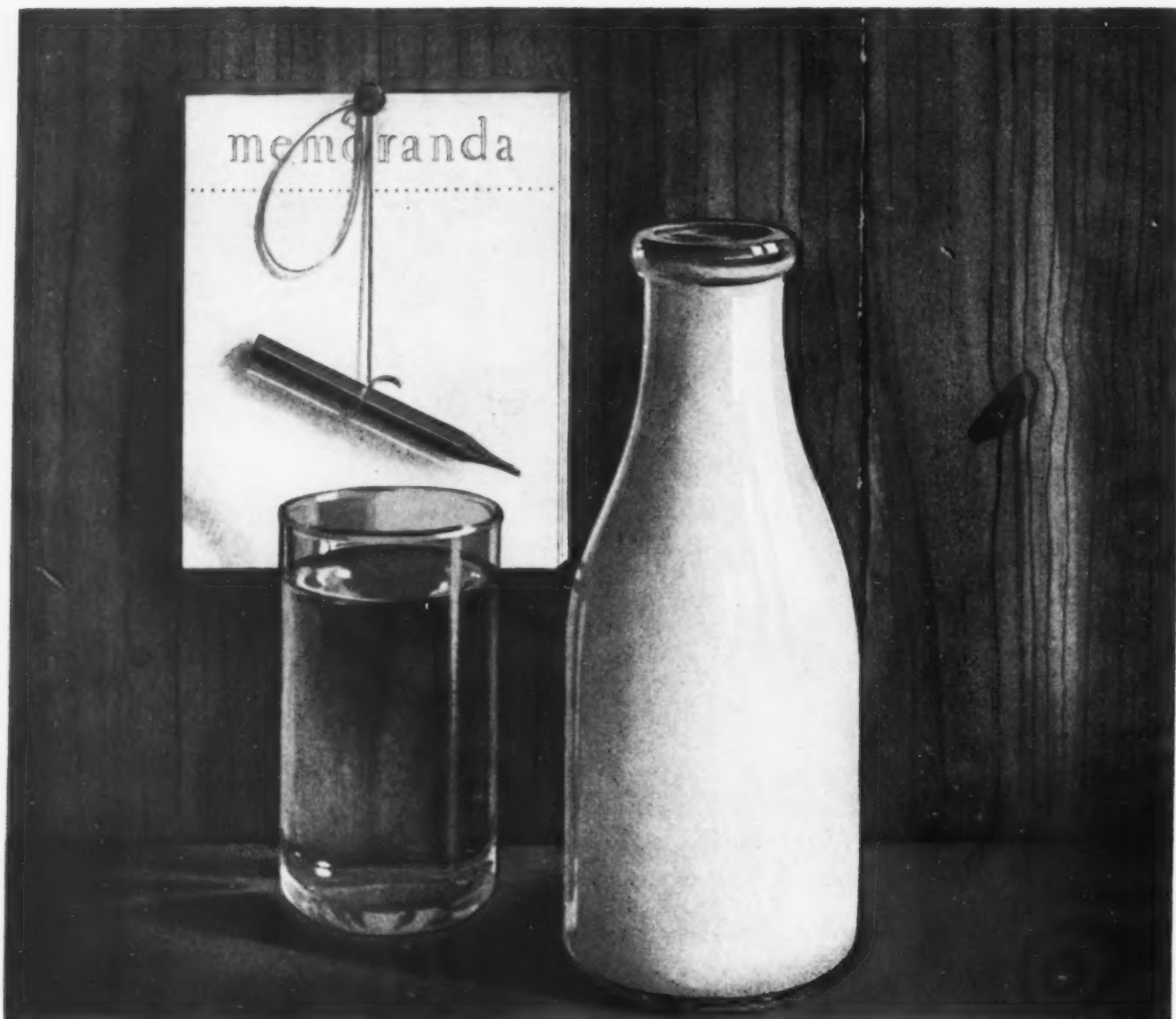
Plan now to discuss your press requirements with a Hoe representative.

*Back the Invasion*



*Buy more War Bonds*

**R. HOE & CO., INC., 910 E. 138th ST., NEW YORK 54, N. Y.**  
**CHICAGO • BOSTON • BIRMINGHAM • SAN FRANCISCO**



## THE BIG THREE!

In terms of per capita consumption, *paper*—241 pounds—is led only by water and milk in the United States.

Third place isn't bad. On the contrary, it's good . . . when you consider wartime restrictions and production difficulties that rivers and springs and rain don't have . . . when you think of the shortages of raw materials and manpower unknown to cows . . . when you contemplate the colossal needs of war. . . . But how about next year? Will paper be more plentiful in 1945? Will you be able to buy all the Mead Papers you need from the popular Mead, Dill & Collins, and Wheelwright lines?

For essential purposes—yes. For helping Uncle Sam sell—sure. But for all the things you used to do, *only war can tell*. . . . Check with your Mead Merchant now and then. He'll know the moment your consumption of paper can be increased.

★★★ Mead offers a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond; Moistrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White; Printflex; Canterbury Text; and De & Se Tints.

ESTABLISHED 1840

**MEAD**  
*papers*

**THE MEAD CORPORATION**

**"PAPER MAKERS TO AMERICA"**

**U. S. War Savings Bonds: Still the Best Buy in Paper Today!**

THE MEAD SALES COMPANY, 230 PARK AVENUE, NEW YORK 17 • SALES AGENTS: MEAD, DILL & COLLINS, AND WHEELWRIGHT PAPERS • PHILADELPHIA • BOSTON • CHICAGO • DAYTON



CATHÉDRALE DE ROUEN



As we regard the past, its monuments of courage and stability, we take hope.

Our wishes for you are a full measure of joy and contentment, and may your faith in the future remain constant.

The Fuchs & Lang Manufacturing Company  
Division - General Printing Ink Corporation

# NOW IS THE TIME...

When Graphic Arts plate making service is really appreciated. With abnormal demands on your plant, especially in your plate-making department, together with the stress under which most of your outside sources are operating, it is a relief to find a plant so well manned and equipped as to be able to handle your most unusual demands without delay... and without the usual excuse of being too busy with essential work. Graphic Arts is doing both in stride.

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Handled superbly by a staff of more than a hundred master craftsmen, your work will "come through" as scheduled.

Let us show you how we can effect important economies for you. We operate 24 hours a day, with overnight deliveries to most offset printing centers. Write, wire or phone your requirements.

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**"Easy to handle—hard to beat"**

IT'S WHAT YOU DO WITH CELLULOSE FIBRE THAT COUNTS



## *Keeping the lady out of the dark*

Labels mean everything to a shopper. They're guideposts to quality, passports to preference. Customers would be lost without them.

So when war's demands broadened the use of wraps and labels, Oxford's papermaking ingenuity was once more challenged.

Could we get more wraps and labels out of a ton of pulp? Could we keep the strength needed for good performance on the automatic packaging machines? Could we keep printability with a lighter stock, make it serviceable?

Don't think for a minute that we

found the answers all at once. But we *did* find them.

Out of many such wartime emergencies has come a new fund of knowledge — new ways to make cellulose fibre work harder and do more.

We have been accumulating such experiences since 1900. Every day for many years we have turned out a thousand miles of fine printing paper. When wartime restrictions are removed we will be equipped to make these standard papers even better than ever, and to be of greater service in many ways to all users of printing.

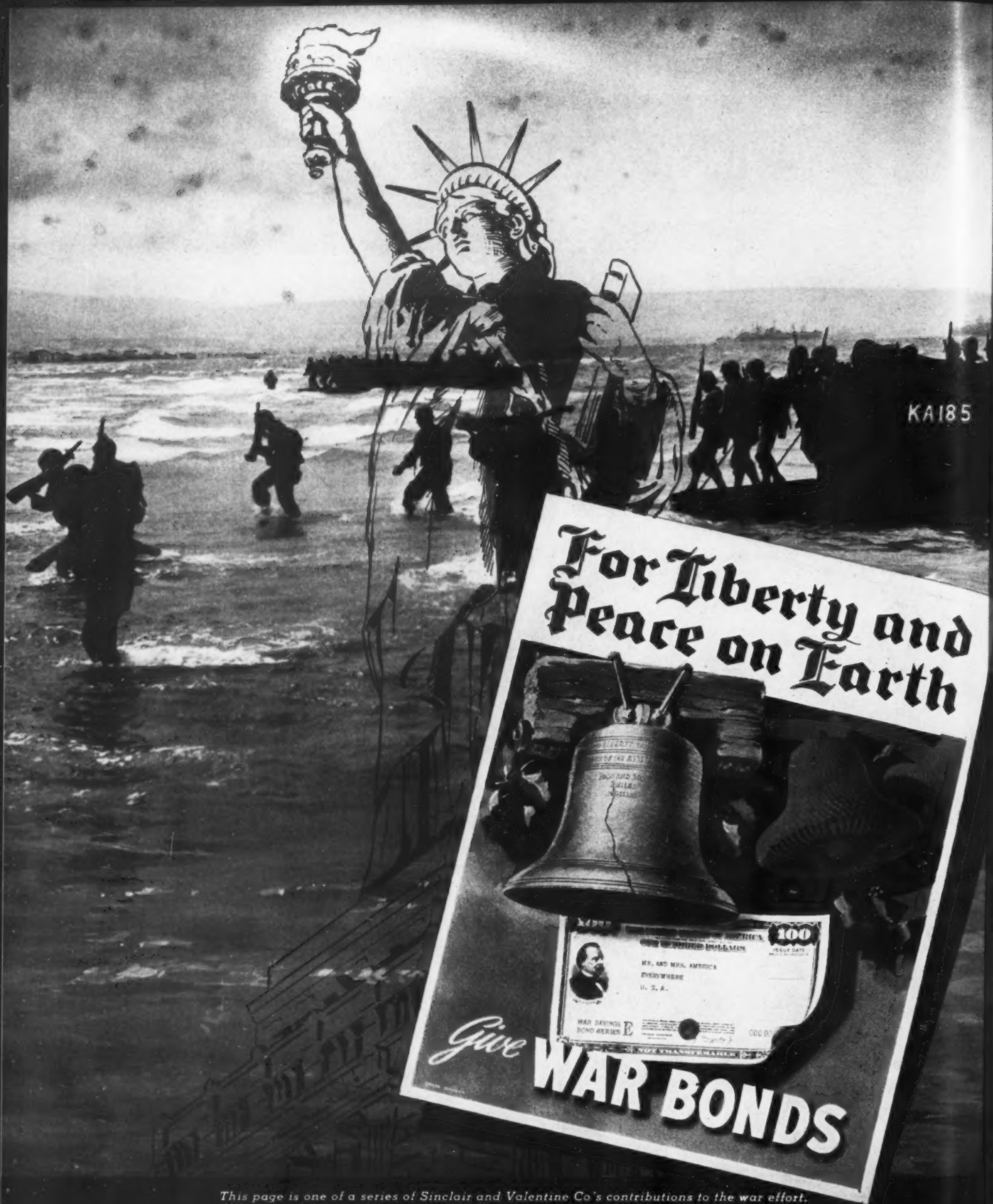


## OXFORD PAPER COMPANY

230 Park Avenue, New York 17, N.Y.

MILLS at Rumford, Maine  
and West Carrollton, Ohio

WESTERN SALES OFFICE:  
35 East Wacker Drive, Chicago 1, Illinois



*This page is one of a series of Sinclair and Valentine Co's contributions to the war effort.*

**Sinclair and Valentine Co.**

Main Office and Factory: 611 West 129th Street, New York City

LETTERPRESS  
GRAVURE

**INKS**

LITHOGRAPHIC  
ANILINE

Albany	Birmingham	Charlotte	Cleveland	Dayton	Havana	Kansas City	Mexico City	Nashville	New Orleans	San Francisco
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# *Lithographers!* **YOU CAN** *Join* **THE** **LITHOGRAPHIC TECHNICAL FOUNDATION** *and get all these advantages...*

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*at only \$10 per year\**

This full LITHOGRAPHIC TECHNICAL FOUNDATION membership is available to all lithographers whose companies are Foundation Members. It is a real investment in your own future progress.

\*Because the Lithographic Technical Foundation is an endowed institution, devoted only to education and scientific research, your membership fees are income tax deductible. This is an opportune time to become a member.

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\*This application acceptable only if applicant is employed by a company member of the Lithographic Technical Foundation.



*Lady with a Future...*

**FOR YOU!**

When the war clouds part she'll be there still . . . lighting the way home for millions of her fighting sons, lighting the way to a brighter, better world for all of us.

Whatever other changes Peace may bring, this Lady of Liberty and all that she stands for—freedom of person, freedom of opportunity—will remain unchanged and unchallenged.

And, because of the strength and poten-

tiality inherent in free people, America and American industry will take the leading role in rebuilding and reshaping the world to a new and better pattern.

Since paper will be such an essential part of this program of world reconstruction, Sorg is already preparing to assume its share of the job—serving faithfully, as in the past 92 years, the needs of printers and paper fabricators for quality printing paper and special papers.



**SORG STOCK LINES:** White Sorex • Cream Sorex • Equator Offset • Equator Index Bristol • Valley Cream Post Card • Middletown Post Card • No. 1 Jute Document • Buckhide Tag • **For Converting Use:** DBL (Double Bleached Lined) • DIP (Dyed-in-pulp)

**THE *SORG PAPER* COMPANY • Middletown, Ohio**

**MEMBER:** Miami Valley Paper Shippers Association.

**OFFICES:** New York Office: 370 Lexington Ave. (17) Chicago Office: Daily News Bldg. (6)

**REPRESENTATIVES:** BOSTON, C. H. Dodge, 10 High Street (10). LOS ANGELES, N. L. Brinker, 409 E. 2nd Street (12). ST. LOUIS, H. E. Bouis, Ambassador Bldg. (1).



## THE RIGHT DISTRIBUTION IS VITAL

In the tactical placement of paratroopers either too few, or too many improperly placed can be wasteful or even fatal.

In offset lithography, proper ink distribution is vital. Too much floods the high-lights and middle tones. Too little fails to cover the solids. Only with the right rollers can proper distribution be obtained.

Bingham's SAMSON Offset Rollers and Bingham LITHO-PRINT Offset Rollers lay ink properly for the most delicate graduation or the heaviest blacks. They are made to a standard, built for long wear and quality production.

There is a Bingham representative convenient to you. Consult him on any roller problem.

# SAM'L BINGHAM'S SON MFG. CO.

Roller Makers Since 1847

Manufacturers of Printers' and Litho-Offset Rollers

### CHICAGO 5

Atlanta 3  
Cleveland 14  
Dallas 1

Des Moines 2  
Detroit 10  
Houston 6

Indianapolis 2  
Kalamazoo 12  
Kansas City 6

Minneapolis 15  
Nashville 3  
Oklahoma City 6

Pittsburgh 3  
St. Louis 2  
Springfield, O.

# Holiday Gifts

## BUILD MORALE ON LAND AND SEA



This war of machines is also a paper war. For without millions of paper containers the overwhelming rush of supplies and ammunition to our far flung battle lines would soon cease. These containers and the vast production of many vital munitions depends upon an uninterrupted supply of salvaged paper.

For the past year ARVEY CORPORATION has devoted its space in many publications to exhorting advertisers, their advertising agencies, their printers and lithographers to drag out obsolete advertising material and put it to work to win the war.

One of the most important uses of paper at war is for wrappings to carry holiday gifts to our fighting men and women. To all these, wherever they may be, we extend our thanks for their battle to preserve our way of life.

And so to all of you, everywhere, we say . . .

Merry Christmas and A Happy New Year



# ARVEY CORPORATION

SERVING AMERICA'S ADVERTISERS SINCE 1905

CHICAGO

• DETROIT

• JERSEY CITY



MODERN LITHOGRAPHY

---

# *Lithographic Plate-Making and Composing Room Equipment*

TO BE MADE BY **MONOTYPE** AFTER THE WAR

*To facilitate production and improve the quality of  
Lithographic Offset and Letterpress Printing*



## LITHOGRAPHY AND OFFSET EQUIPMENT

### M-H PHOTO-IMPOSING SYSTEM

A practical method by which line color register can be obtained without the use of a photo-composing machine in making offset plates. Made in two sizes.

### M-H VERTICAL PHOTO-COMPOSING MACHINE

With Hi-Speed Non-Embossing Negative Holder and Universal Register Device—designed for the special purpose of securing close precision in registering negatives for single and multi-color process work in lithographic offset and gravure plate-making. Made in three sizes for general work.

### M-H UNIVERSAL PROCESS MACHINE

This is a small photo-composing machine for making multiple-image negatives and positives (singly or in combination) and bromide prints, either direct or by contact; for making combination proof plates and production

press plates, for applying step-and-repeat to making photo-engravings, and for scribing lines on glass or film negatives. Made in two sizes.

### M-H OVERHEAD MOTOR-FOCUSING CAMERA

A specially designed all-metal camera, embodying many new and exclusive features. Special features and attachments include overhead method of suspension; motor-movement of lensboard and copyboard for focusing; micrometer adjustments; darkroom operation and control; special sliding screen carriage and housing; vacuum back; diffuser; oscillating, tilting or vacuum copyboards, etc. Made in four sizes. Used all over the world.

### M-H VERTICAL PLATE-COATING MACHINE

For distributing and drying coating solution on plates intended for use on offset and gravure presses. Standard Model in five sizes; Junior Model in one size.

## COMPOSING ROOM MACHINES

### TYPE-SETTING MACHINE

Consists of two units, a Keyboard and Type-Caster; sets type in justified lines in all sizes 4 to 18 point. Can also be equipped to make display sizes to 36 point, and Rules, Leads and Slugs in all sizes from 1½ to 12 point.

### TYPE-&-RULE CASTING MACHINE

Casts Type and Ornaments for hand composition in all sizes up to 36 point; makes Rules, Leads and Slugs from 1½ to 12 point, delivered in strips or automatically cut to any standard labor-saving measure.

### MATERIAL MAKING MACHINE

Casts Decorative Borders, Rules, Leads and Slugs in various sizes from 1 to 18 point in strips or cut labor-saving. Makes either high or low metal strip furniture for use as cut-mounting base in 18, 24 or 36 point sizes.

### THOMPSON TYPE-CASTER

Casts Type, Quads, Borders, Ornaments, etc., for hand composition in all sizes from 6 point up to and including 48 point. More than 300 type faces.

### GIANT CASTER

Casts Type in sizes from 14 to 72 point; makes "precision" metal base from 14 to 72 point for cut-mounting and spacing, automatically cast and delivered in any length desired. More than 500 now in use.

### MONOTYPE TYPE FACES

Range in sizes from 4 to 18 point for Machine Type-Setting and up to 72 point for Type-Casting to be used in hand composition. Type faces for every purpose. More than 400 series of Type, thousands of Special Characters, Figures, Ornaments, Borders, etc. Send for type specimen sheets.

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*Buy More War Bonds now!*

COMPOSED IN MONOTYPE 20TH CENTURY FAMILY AND MONOTYPE STYLESRIPT, NO. 425

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**c 100s!**

Buy extra bonds of that popular \$100 variety! Bonds of every size keep bombs screaming down upon the retreating Japs. It's our money that gets food and guns and ammunition to those eleven million men and women in Army, Navy and Marines. It's our job to buy more of the biggest, toughest bombers ever to darken a nation's sky and thunder its impending doom. Only when we've bought every last bond we can afford, dare we say we've done our best for the men who are fighting for us. Let's break the backs of those bondadiers!



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## EDITORIALS

**T**HE threat of government seizure of printing and lithographing facilities in order to assure production of printing urgently needed for the war became very real in New York City December 1. On that date 270 lithographers, printers, photo engravers, electrotypers, and bookbinders, met at Hotel New Yorker, at the request of the Government Printing Office, and received that office's last warning that commercial plants must lend a hand in the war job or the whole problem would be turned over to the War, Navy or other departments for action.

Indications have been pointing toward this condition for some time. In a talk before the Printing Forum of the Printers Supply Salesmen's Guild during September, the Public Printer implied that stronger measures might be taken if his office continued to find it difficult to place orders, especially for lithography, in the New York area. Last month the Joint Committee on Government Relations of the Commercial Printing Industry reiterated this warning (ML, Nov., Page 45), stating that "Actual taking over by the armed forces of a large printing plant has been narrowly averted in the last few weeks."

Now it seems that the situation, especially in New York, has reached a point where additional facilities must be made available for war printing.

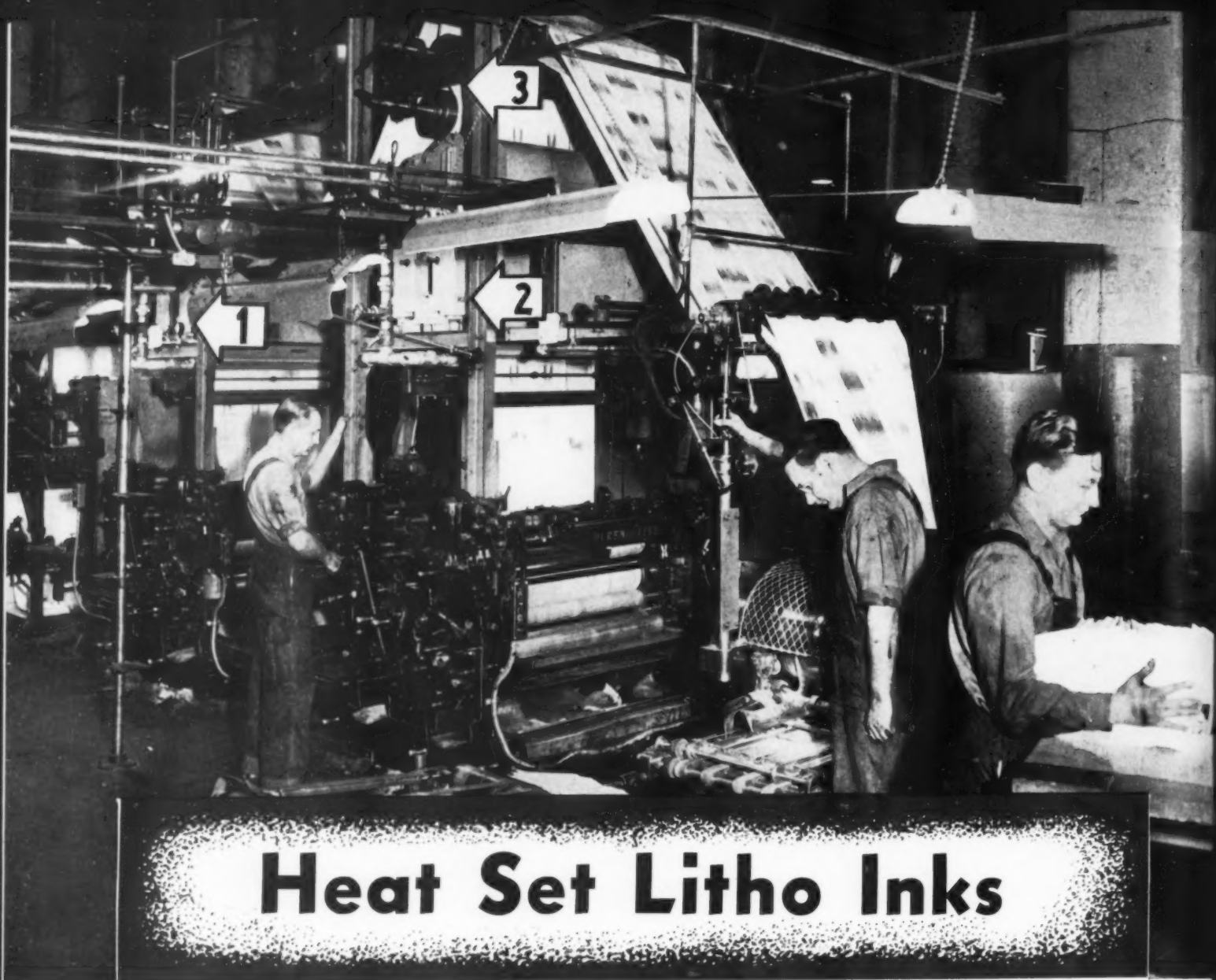
Just before the war the War and Navy Departments and the Joint Congressional Committee on Printing recommended that more space and equipment be added to the Government Printing Office in order to handle the growing government demands for lithography and printing. But Public Printer A. E. Giegengack opposed the expansion of the GPO on the grounds that all of the increased production could be handled by commercial lithographers and printers. This policy was followed, and in general, commercial shops have applauded it because any expansion of the GPO meant more business taken away from the commercial industry. Now, when the need for commercial facilities is so great, there is plenty of business for commercial shops, so many of them are avoiding government contracts in order to handle the far more profitable commercial work. A large part of the government's criticism was directed at lithographers.

It is understandable that government work, which so often must be turned out on exceedingly short notice, is not eagerly bid for when there is so much commercial work which can be had at far better prices and on easier production schedules. This situation, while understandable, is nonetheless deplorable. War lithography cannot and must not go begging.

Lithographers have established a proud war record and several plants have recently received citations for their work in producing lithographed products for the war. We are ashamed that any part of our industry is falling down on the job at a time when the greatest military offensives of all time are under way. We are ashamed that on our industry might be placed the responsibility for the addition to our growing casualty lists of even one name.

**T**HE Federal Trade Commission, which has done plenty of clamping down on inaccurate, misleading and dishonest advertising, lauded advertising as an effective and economical distribution stimulant, in a report made public during November. Breakdowns for the year 1939 revealed that direct mail or dealer distributed literature, the type commonly produced by lithographers, was the most widely used form of advertising, accounting for 56.8% of the advertising used by manufacturers. Point of sale material brought forth this comment in the report: "It is a well recognized fact that consumer advertising at the point of sale, backed by a close tieup (with local dealers) gives the largest results in the sale of products." Generally, advertising is a cheaper substitute than personal salesmanship and often results in drastically decreased production costs which enable consumers to buy for less, the report continued.

The FTC has long been the watchdog of advertising, investigating and weeding out many practices which attempt to utilize the medium for taking advantage of consumers. Advertisers consequently keep a careful watch on what goes into their advertising. This necessity of keeping one eye on the FTC, while exceedingly healthful, may have made some people feel that the FTC is critical of all advertising. This report is reassuring.



## Heat Set Litho Inks

**E**VER since quick drying heat set inks have been successfully used for letterpress printing, lithographers have wondered how long it would be before the problems involved in developing such an ink for lithography would be overcome by the ink manufacturers. Heat set instantly drying inks for lithography have now become a reality. Blacks and process inks have been successfully tested on commercial offset presses, are in commercial production in some shops, and indications are that these inks will be available to lithographers before very long.

The need for a fast setting and drying ink in lithography has long been obvious, for such an ink would contribute to faster offset press speeds, would eliminate offsetting in the delivery pile, would speed up

work and turn jobs and multiple color jobs on single color presses, would speed up multiple color presses, and would eliminate the waiting time between the press and folding and binding.

Offset stocks, being absorbent, have always held an advantage in ink drying over litho coated stock for the simple reason that the ink can be absorbed into the paper. One of the chief drawbacks to the use of litho coated paper in lithography has been the necessity for the ink to set and dry on top of the coating.

A quick study of the makeup of a

sheet of offset coated two sides will clearly show the problem involved. The coating on the sheet must withstand the water and the acid of the fountain solution, and also must be hard and extremely durable to withstand the pull and strain of the rubber blanket and the 100 per cent impression of the offset press. The body stock, too, must be stronger than that used in coated papers for letterpress work. With the necessity of using this harder coating, the inks necessarily require a longer time to set after impression. The hard coating will not absorb the

**Experiments conducted in litho shops, and the use of heat set litho inks in west coast commercial production, indicate that this new development will contribute to faster lithographic production**



The photograph on the opposite page shows a web offset press equipped with Selas dryers for use with heat set ink, in the plant of the Los Angeles Down Town Shopping News, Los Angeles. Arrows indicate (1) dryer for No. 1 web; (2) the second dryer for No. 2 web; and (3) the water cooled rolls which cool the No. 2 web after it passes through the dryer. (Cooling rolls for No. 1 web are not visible.) This particular press installation is designed to print two webs one color both sides, or one web two colors both sides. The ink used is Vapolith which dries instantaneously upon application of heat. This press is used in the production of the west coast offset edition of Time magazine.

On this page is a close-up of the dryer on the press. The operator is making an adjustment on the gas regulating valve which supplies gas to the dryer. When adjusted for a particular run, the drying equipment requires little further attention, as controls are automatic and are interlocked with press controls. On the ends of the burners may be seen the small individual burner shut-off valves. These photographs were flown from the west coast for use with this article through the courtesy of Selas Corp. of America, Philadelphia, manufacturers of the gas drying equipment.

Sinclair & Carroll announced that the case had been appealed to the United States Supreme Court. While this case has no direct bearing on heat set inks for offset, nevertheless it has focused attention on the patent situation, and on the formulation of heat set inks, and the principles of their faster drying.

A discussion of how these inks work in letterpress printing will provide a better background for a discussion of the possibilities in offset lithography. The use of heat set inks requires the installation of heaters, cooling rolls and an exhaust system. These were installed at first on presses not built especially to accommodate them, but many of these installations are still operating satisfactorily. Later presses were built to permit installation of heat set units with greater efficiency.

"Vaporin" inks are made principally of pigments, resins, and solvents, the latter having a vapor pressure that is stable at room or press temperatures and volatile at elevated temperatures. When the printed sheet passes through the heater, the solvent is driven off, leaving the pigment bound on the paper by the resin. After the sheet leaves the heater it passes over a cooling roll which hardens the resin, making the ink tack-free and dry. While the second side is being printed there is no danger of the first side offsetting or smearing.

The use of these inks has been widest in publication printing and production has been stepped up a

(Continued on Page 73)

ink to any appreciable degree and therefore the ink stays on top of the paper surface to dry by oxidation. In letterpress coated papers, the coating need not be so hard, and allows faster absorption and hence faster setting of the ink.

With the development of a heat set offset ink, drying in a matter of seconds, without absorption, this problem of coated litho paper would be solved, and the wide use of offset coated might enable lithography to widen even further its already rapidly expanding markets.

**H** EAT set inks have met with considerable success in letterpress printing, two of the best known being "Vaporin," an International Printing Ink product, and "Flash-

Dri," a product of Frederick H. Levey Co. A number of other leading ink manufacturers are making similar products. The IPI product, which dries in a few seconds as the printed sheet passes an infra red heater, is covered by the famous Gessler patent, which is now the subject of a court litigation unprecedented in ink making history. Sinclair & Carroll Co., the defendant, was given the decision by a New York court about a year ago, in which the Gessler patent was held to be invalid and therefore not infringed by Sinclair & Carroll. In an appeal brought by IPI, the New York Court of Appeals reversed the decision and held that the patent had been infringed and that IPI had the right to license the manufacture of "Vaporin" to other ink makers. During the past month

It is generally agreed that it is essential to know the cost of producing, and still very few businesses have a reasonable, rational and consistent method for obtaining costs.

As a rule, labor and material are obtained from time cards, requisitions, invoices, etc., but overhead, because it requires considerable bookkeeping analysis, is subject to "guess-timating" or some equally weird mental process without benefit of accounting or logic.

Maybe all of this may explain why the other fellow undersells you, or why you undersell him. Both conditions give rise to that age old question "How does he do it?" If everybody used a uniform method of costing with all figures obtained in the same and standard manner, this question would be answered, but the millennium may be far off.

Why then is it necessary to have a cost system if competitors have none? Let us state at the outset that no cost system, no matter how perfect will insure you against the vagaries of your competitors. But you will at least have a measure of what you can and cannot do when estimating your prices. If you were selling milk, and your competitors neglected to use standard quarts, you still would use a quart measure.

A cost system in which you have placed a reasonable amount of confidence is a great comfort since it differentiates losing from profitable transactions. You will stop worrying about your competitor's cost methods (if he has any). Besides not all business is done on a lowest price basis.

There is no such thing as 100 per cent accurate costs! Why?—Labor

and material can be accurately placed from time cards and requisitions, but this is not true of overhead. Overhead is both a fixed quantity and a variable one and then to complicate matters the overhead per unit sold varies with the volume sold so that it varies every hour of the day. That is drawing it rather fine and no recording gauge has yet been invented to keep a running record.

However, it does indicate the necessity of basing costs on up-to-date data both on past performances and taking into account future volume. Last year was an excellent year let us say, next year may or may not be, but we must be crystal gazers whether we like it or not since if we have a future lower volume, our overhead will increase and vice versa.

#### **How Far Must We Go?**

A COST system resembles a camera; often one fellow with a \$2 Brownie can take just as good pictures as the chap with the \$300 outfit, because the former, with limited equipment, consistently applies certain basic rules, the same as the owner of the elaborate paraphernalia.

Let it be stated here, that to obtain costs, requires work. There is no royal road to success without extra hours of analyzing books, keeping necessary accounts—and right now we see members who came to be saved, leaving the meeting hall.

Books are available covering in great detail cost methods, but here, space does not permit a complete presentation of the subject. Nevertheless it is possible to outline a procedure by which it is possible to obtain costs, provided the reader will devote the time required to gather the vital figures.

by

#### **RALPH BLOOMFIELD**

Vice President, Electro Sun Co., New York

We may affront some of the formal accounting methods but with the chap with the \$2 Brownie in mind we will show a painless practical method of establishing his costs.

#### **Paper Costs**

No elaborate discussion is needed to explain the use of a paper catalog and price list. However, watch the waste item. If you are really fussy, keep track of your paper estimates and the actual paper used over a lot of jobs for a long period—maybe you will receive an unpleasant surprise!

#### **Labor Costs**

If lots of capable clerical help is available, carefully detailed labor costs can be charged to each job. For the average printing plant however, extra clerks are luxuries so the owner with a desire for costs will have to do a bit of digging into records.

#### **Overhead**

ANY cost that cannot be assigned directly to a particular job must be spread over all the jobs in a logical manner. Rent is charged on the basis of square feet occupied. Depreciation according to the value of the machinery and depreciation rate. This also holds for insurance on equipment.

Executive and sales salaries, office and bookkeeping expense, telephone

and a long list of others cannot be charged directly to a department, machine, or job and must be thrown into one general figure to be distributed on a basis which we will take up.

Let us now break up our business into its activities. For instance:

Department A—Camera

Department B—Stripping, opa-  
quing and platemaking

Department C—Press

Department D—Paper cutting,

folding, punching, wrapping, etc.

The above classification is extremely simple and if you are ambitious, you can further subdivide the activities. The nature of your business will quickly indicate whether this is necessary.

#### SHOP COST ANALYSIS

	A	B	C	D
1. Foreman				
2. Labor				
3. Shop Supplies				
1. Repairs				
5. Depreciation				
6. Insurance				
7. Power and Light				
8. Rent				
Total				

(1) *Foremen*—Usually a worker, and his wages should be distributed over the departments in proportion to his activity. (You may have to do a bit of guessing.)

(2) *Labor*—Usually easily determined unless a man "doubles in brass" by working on more than one activity.

(3) *Shop Supplies*—

(4) *Repairs*—This figure is taken from your records. It usually represents a small percentage of the total cost.

(5) *Depreciation*—You know the cost of your machinery in each de-

partment and should keep a record of each item and the yearly depreciation charged.

(6) *Insurance*—Fire, compensation, liability, etc. Fire is based on value of the insured equipment and the latter two on the payroll of the department.

(7) *Power and Light*—Also a minor item as regards final cost of the product. It can be estimated from your power bill and from machine ratings and estimated hours of operation.

(8) *Rent*—Divide your rent according to the square feet of the departments.

#### Plate Material Cost

**Y**OU know how many plates you have made over a period—also the cost of film, chemicals, zinc, regaining, ink, etc. This will give you a unit material cost per plate.

Let us assume that you have a 17 x 22 and a 19 x 25 press. Without too much loss in accuracy you can divide your plate materials on a basis of area of plates and the number of plates of each size.

For example for a period of X months you ran 500 17 x 22 and 800 19 x 25:

	%
500 x 17x22=187,000 sq. in.	33.0
800 x 19x25=380,000 sq. in.	67.0
Total 567,000 sq. in.	100.0

During this X period you spent say \$1,000 for plate materials. Then:

500—17x22=33% of \$1,000=\$330  
800—19x25=67% of \$1,000=\$670  
\$330 divided by 500=\$.66 per 17x22  
\$670 divided by 800=\$.84 per 19x25

The sum of the total cost departments A and B represent the labor and operating cost for all plates made. (Forget for the time being that you have jobs that require con-

siderable extra work, i.e., half tones, separations, extra opaquing, silhouetting, etc.).

From your experience and a bit of time study you will be able to establish the relative units of times for 17 x 22 and 19 x 25 plates as follows:

	17x22	19x25
Expose	1.0	1.0
Strip	1.0	1.2
Opaque	1.0	1.2
Whirler	1.0	1.0
Vacuum Frame	1.0	1.6
Develop	1.0	1.0
	6.0	7.0

Again, during the 'X' period

	Relative %
17x22 Plates 500 x 6.0=3,000	35.0
19x25 Plates 88 x 7.0=5,600	65.0
	8,600 100.0

For illustration's sake, let us assume that the total costs for departments A and B came to \$10,000 for the 'X' period. Then by simple arithmetic, we find that 35 per cent of \$10,000 or \$3,500 was the cost of 500 17 x 22 plates of \$7.00 each, and the 800 19 x 25 plates, 65 per cent of \$10,000 equals \$6,500 or \$8.15 each.

Hence, the plate shop cost:

	Material	Labor and Shop	Total
17x22	\$.66	\$7.00	\$7.66*
19x25	.84	8.15	8.99*

\* PLEASE—Any resemblance to the costs of offset plates, living or dead, is purely coincidental and all figures quoted are for illustration only.

#### Cost of Extras

Half toning, stripping, silhouetting and other "time" jobs must be charged with the extra time they require.

If you keep track of the man hours in each department by means of time cards you can obtain the cost of a man hour of camera work (Department A) and the man hour cost of "table" work (Department B). For example, during an 'X' period A amounted to \$6,000 and the man hours to 3,000, any work would then cost \$2 per hour. It is quite true that a \$40 per week man and a \$60 man would logically require a difference in hourly rates charged and if you desire to further refine your statisti-

(Continued on Page 77)

"The main idea of this article is to substitute the word 'practical' for 'accurate' as applied to a system of finding costs", explains the author.

# Air Conditioning for the Platemaking Room

You can build a practical air conditioned platemaking room for approximately \$1500

**T**O really control your platemaking production you must resign yourself to this fact: As long as the humidity is free to vary so will the results you obtain on your plates. It is quite true that great strides have been made in producing coatings that will resist the action of humidity—but—the problem of uniform platemaking results goes back farther than the coating and its component formulas. You wouldn't think of building a house upon quicksand but you and I have built a business on such an untrustworthy culprit as humidity. It has cost us a lot of money in the past and will continue to cost us plenty in the future if we don't take action to control it.

Ever since I can remember, curses and bewilderment have accompanied the art of making offset plates. Something has gone wrong with the formulas but what could it be—and so on into the night. Then came the introduction of "pasturized" egg albumin which resisted the natural bacterial growth that is always present in foodstuffs. This was a good concrete step in the right direction and

**BY NORMAN A. MACK**

Technical Director, Roberts & Porter, Inc.

many types of fortified egg albumin formulas are doing a good job today.

Some companies took a step farther and eliminated the egg entirely, or to a very great extent, and this too was a step in the right direction. This was done by using synthetic materials which would be uniformly light sensitive and tough.

I may be getting myself way out on a limb, but I feel that neither fortified egg albumin nor synthetic coatings for surface platemaking or deep etch platemaking is the whole answer to your and my problems of obtaining consistent daily results. While there exists two schools of thought as to which of the coatings works the best from day to day, we are all wrong as long as we allow the humidity to vary all over the scale. Regardless of how good the coating is or the man that is using it, it will only perform as uniformly as the humidity will allow. You may

ask why I feel this way and here is my answer.

**W**E know that coatings are being produced today that are non-reactive to bacterial growth. Therefore we have eliminated humidity's effect upon spoilage. We can control the conversion of ammonium bichromate by adding the ammonia to the formula at the factory, thus keeping the coating light sensitive and tough. Yet in spite of this we have plates that will not develop at all or images that wash off of the plates at the slightest pretense. Highlight dots will hold one day and not the next and so on—ad infinitum. Why?

Here is why—humidity directly effects the viscosity and drying time of all liquids. This is very true in the case of the coatings used in our industry. Humidity also increases or decreases the activity of sensitizing chemicals and, to a degree, this affects the exposure time. This is true regardless of the process used—either deep etch or albumin.

In spite of all of the good intentions of everyone investigating present

platemaking practice and looking for new and better formulas, the fact remains that the final word is up to the men who operate the lithographic plants.

Therefore, drawing upon my experience in air conditioning, I am offering the following figures for your guidance along with a suggestion regarding construction of a room that can be air conditioned. You will note that I show a breakdown cost for the materials necessary to construct a room 12' x 22' x 8' high. These figures are based upon quoted prices prevailing in Chicago as of November 1st. Only top firms are quoted and all materials are No. 1 grade. Approximately 10 per cent waste is allowed for in these figures.

There are numerous units manufactured today that are low in cost and economical to use. Present your contractor with these figures and the layout print and he will be able to

### BILL OF MATERIAL

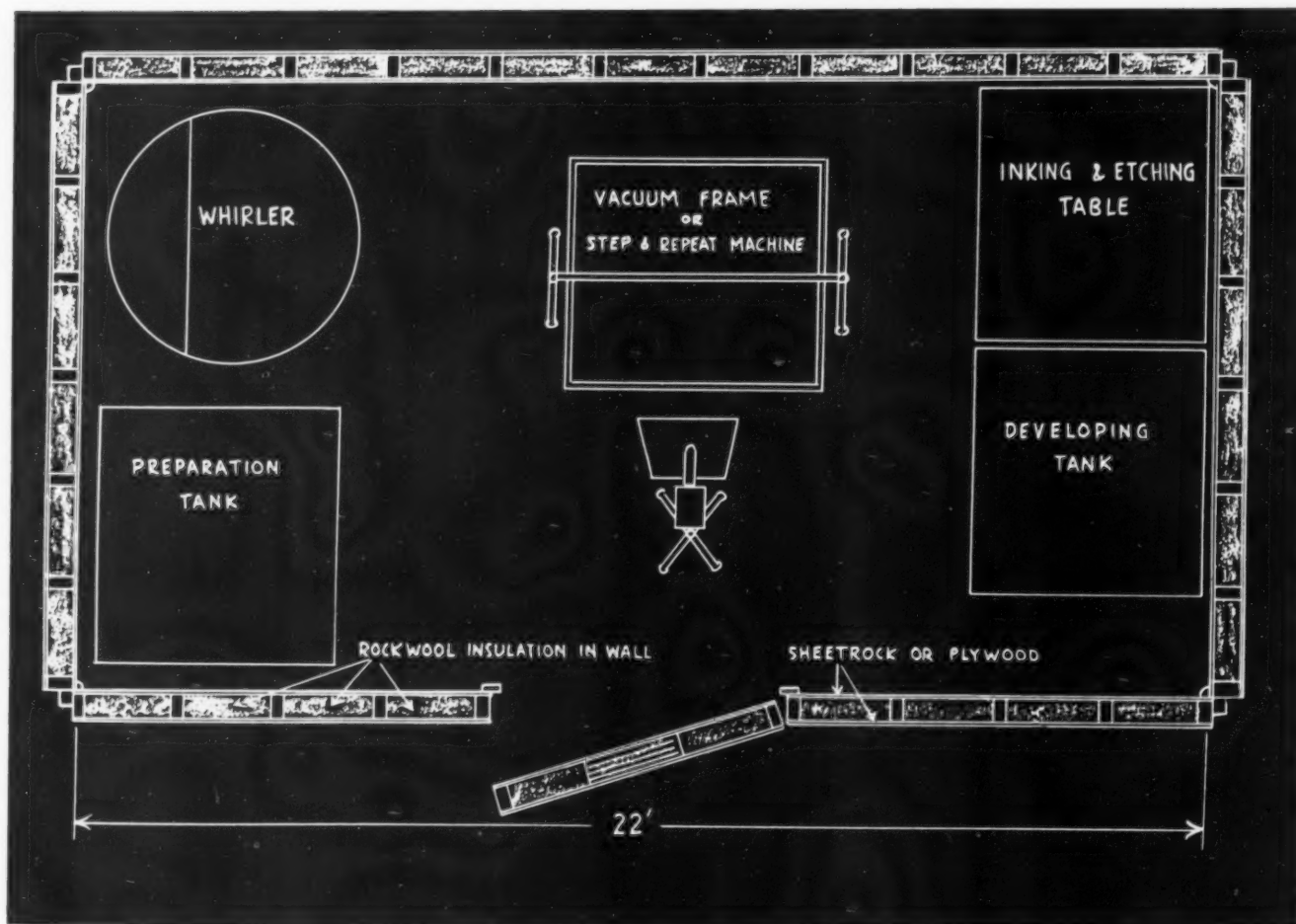
36 panels 4' x 8' x 1/4" @ 5 1/2c sq. ft. (plywood)	\$ 69.12
or 36 panels 4' x 8' x 3/8" @ .038c sq. ft. (sheetrock)	43.56
12 panels 4' x 6' x 3/8" @ .038c sq. ft. (sheetrock)	10.80
54-2" x 4" x 12' @ 5c/ft	32.40
13-2" x 4" x 14' @ 5c/ft	9.10
2-2" x 6" x 14' @ 7c/ft	1.96
Insulating Sidewalks-Rockwool @ 12c sq. Labor included	65.25
Insulating Ceiling-Rockwool Batts @ 6.5c ft.	10.14
Hardware	22.00
Paint-2 coats-approximately	14.00
Total cost of materials	\$278.33

quote you on the basis as suggested in the blueprint. He will be able to specify the capacity and tonnage of the machine that will do your job and the approximate cost to install.

I feel that a figure of \$1,500.00 should build the room and buy the

equipment to air condition it. This is a nominal figure to say the least and the results of this installation should repay you within the year. Good plates need proper air conditioning to make them possible 21 hours a day 365 days a year.★★

The blueprint below shows a suggested low-priced air conditioning room. Size of the room can be changed to fit any plant's requirements. A complete blueprint showing construction details of walls and ceiling from which the drawing below was taken, is available on request from the author who is a trained engineer in air conditioning.





This is the hut which houses advanced base litho units in the Pacific as shown by the Navy in Chicago.

# Lithography in the Pacific War

**Navy releases first photographs of advanced base photo-litho units in use on battlefronts**

**By H. H. SLAWSON**

**C**HICAGO lithographers were afforded an opportunity last month to gain a first-hand knowledge of how the U. S. Navy uses lithography in waging war on the Japs.

Sandwiched in amid the welter of naval engines of destruction and an array of battle trophies, displayed at Navy Pier in connection with the Sixth War Loan drive, was a typical "Advanced Base Photo-lithographic Unit," similar in its last detail to those now operated by the Navy throughout the Pacific theatre of operations.

Housed in a modified Quonset Hut, 20 x 56 ft., and manned by a crew of fourteen lithographic craftsmen in naval uniforms, the equipment was operated to show how reconnaissance photographs are quickly reproduced for use by bomber plane pilots in their raids on enemy targets.

With limited working space available, the layout of this "shop" is a model of compact arrangement for

streamlined production, starting with a Varityper machine and ending with a 20" x 22½" Harris offset press, where the final lithographed sheet emerges to be rushed to the pilots' ready room.

Familiar objects in the assembly line included a copy layout table, Pitman vacuum printing frame; a negative layout table; an A.T.F. 24" x 24" camera, using a magenta contact screen, vacuum back transparency holder for use with color transparencies. There was a Monotype vertical plate whirler, a plate regainer, the press, a hand powered trimmer, a paper drill, and stitcher, air brush and other items. Also provided is an Ozalid printer machine for use when a short run or the time factor make offset production inadvisable. This device makes a positive from a posi-

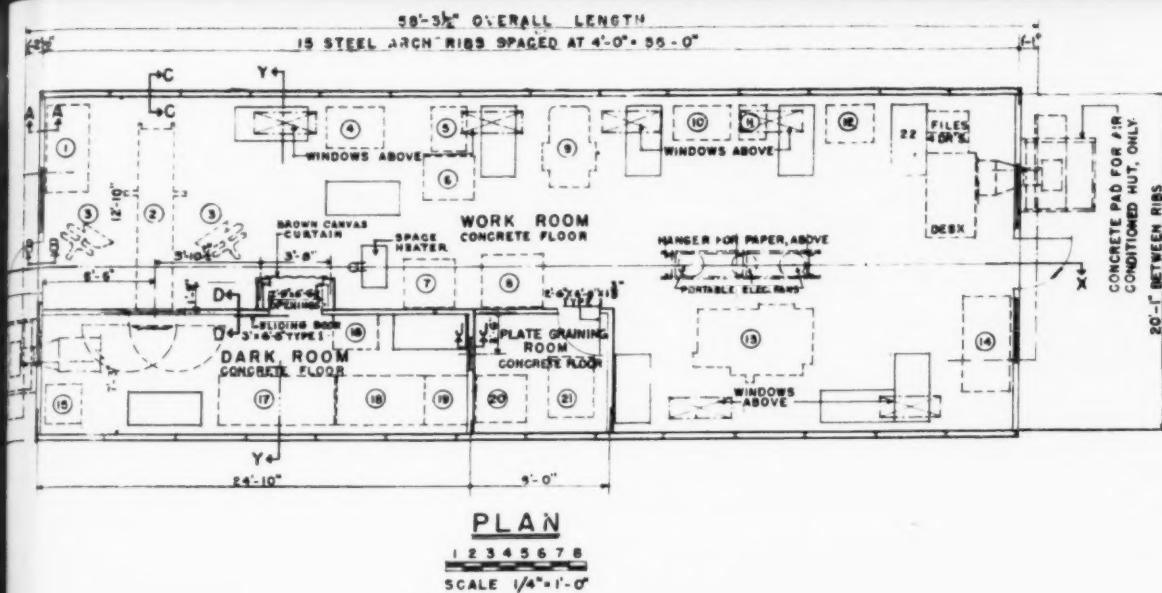
tive, or a negative from a negative, it was explained. Development is done with ammonia fumes, without use of a solution and with no wetting of paper.

In the 7½ x 25 foot dark room behind the camera are the customary sinks of stainless steel with equipment for filtering water and for controlling temperature of water and solutions. There, too, is a dot etching stand, vacuum printing frame for contact printing of positives, a film cabinet with cutter for cutting films to size as used, and other incidentals.

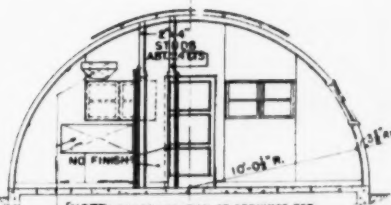
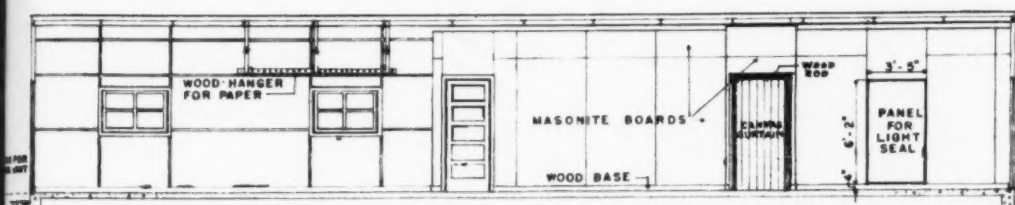
Power for operating the unit's machinery and to provide light is obtained from a 50-k.w. Diesel-electric generator, stationed outside at the rear of the hut, which delivers either a 220-volt or 110-volt current.

Not commonly found in litho plants

**MODERN LITHOGRAPHY**



This is the floor plan of the advance base litho unit as released by the navy. Key to circled numbers showing location of equipment is below.



The circled numbers in the above drawing indicate:

1. Cooling cabinet (film storage).
2. Camera — 24" darkroom type.
3. Arc lamps—camera.
4. Stripping table with geared straight edges.
5. Arc lamp—for vacuum frame.
6. Vacuum frame for litho plates.
7. Plate sink, stainless steel.
8. Plate whirler coating machine, vertical.
9. Paper cutter.
10. Paper drill.
11. Paper stitcher.
12. Copy table (illuminated transparent tilting top).
13. Harris Model LTE mobile offset press.
14. Ozalid machine.
15. Film cabinet and trimmer.
16. Contact vacuum printing frame with point source light and electric timer.
17. Developing, rinse and fixing unit, temperature controlled.
18. Sink, stainless steel.
19. Illuminated negative viewing attachment.
20. Sink, stainless steel.
21. Plate graining machine.
22. Air brush and compressor.

Top, left: 24" darkroom type camera showing vacuum back for film and contact screen. Top, right: the 24" camera, arc lamps, and temperature controlled film storage cabinet. Lower, left: interior of the darkroom, 7 1/2 x 25 feet. Lower, right: an enlisted man operates the vacuum printing frame. (Official U. S. Navy Photos.)



is a film storage cabinet with a Victor Products Corp. tropical refrigerating unit, which preserves films at the desired temperature under jungle conditions. The hut is insulated and in the tropics it is air conditioned for control of paper stock used in color process work.

Clips for holding the paper during the conditioning period are located near the hut's ceiling while a ponderous litho stone slab, on which inks are mixed, strikingly links today's lithography with its almost forgotten "stone age" past.

In command of the Chicago detail was Lt. John McMaster, formerly associated with Eastman Kodak Co., who for the past year has been in charge of the navy litho training school at the Naval Air Station, near Washington, D. C.

Lt. McMaster called attention to the light weight construction of the Harris press, some of whose larger parts are made of aluminum castings.

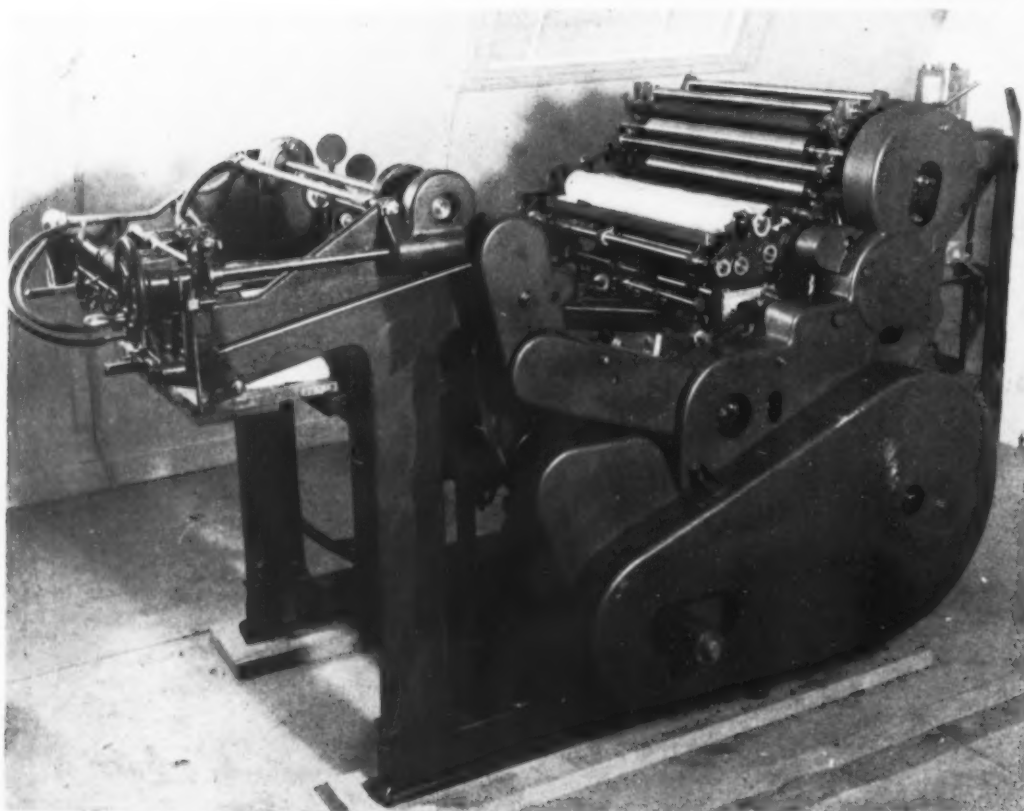
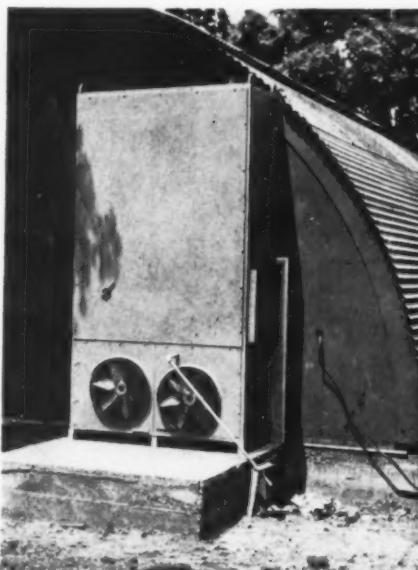
Right: Two five H.P. air conditioners are provided to maintain a relative humidity of 55 per cent within the hut. Far right: Paper hangers and fans for conditioning paper for close register map work.

Further additional weight reduction is gained, he pointed out by cutting off about a foot from the bottom of the frame, resulting in a "runty" effect which might puzzle the civilian lithographer. Total weight of the machine shown would be approximately 2400 pounds.

While the advance base photolithographic unit is primarily designed for speedy reproduction of aerial photographs, it serves other uses in the field, Lt. McMaster said.

In combat areas it produces maps and charts, bulletins, directives and incidental printed material required by an advance base, also mechanical drawings for Construction Battalion (C.B.) engineers, and, if called on, the unit prints the camp newspaper.

Serving as a reminder of the serious nature of a front line lithographer's life were the five pieces of fire fighting equipment for use if Jap bombs should damage the steel ribbed structure. ★ ★

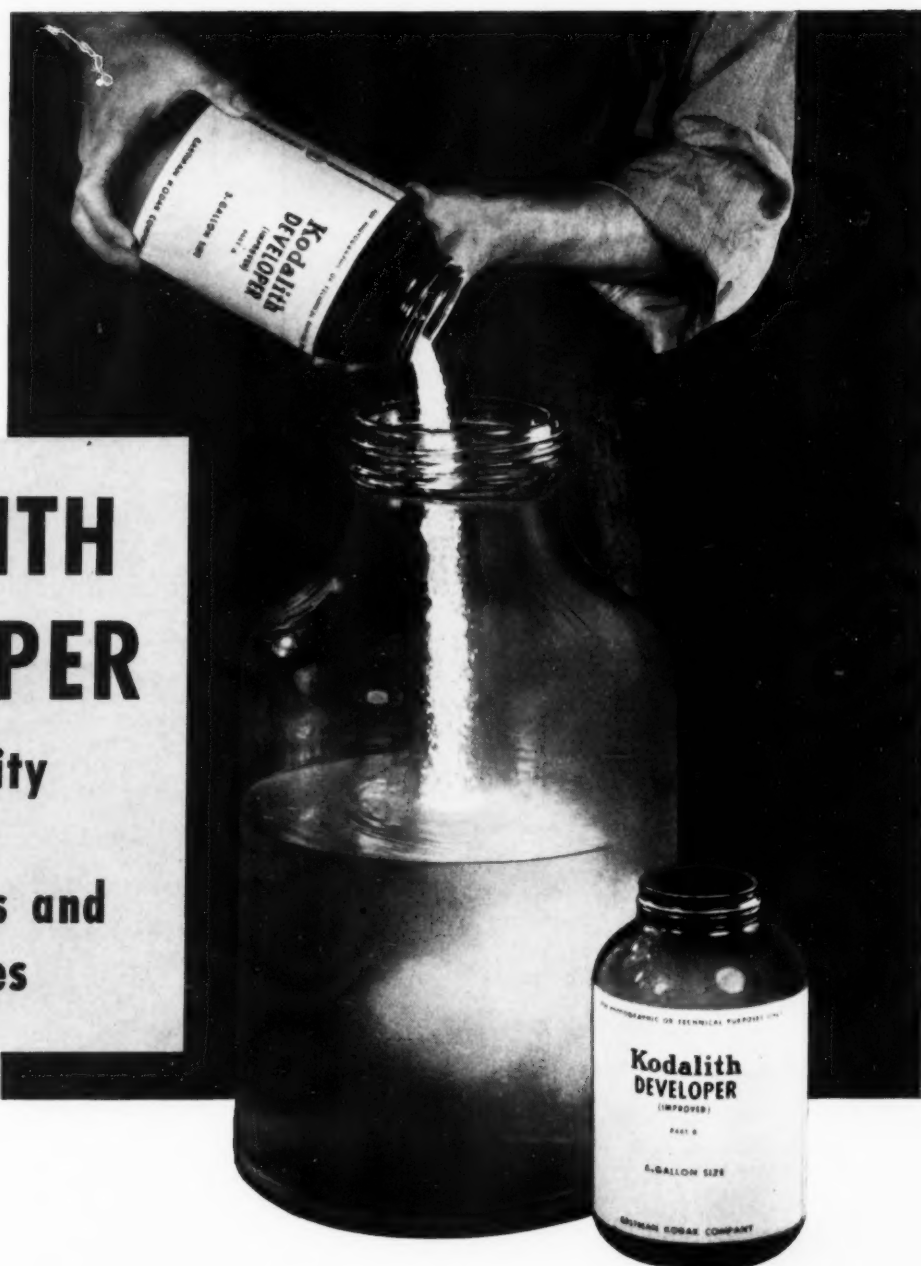


This is the Harris Model LTE Mobile 20 x 22½" offset press. (All are official U. S. Navy photos.)

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# Confidential Information

**T**HE Confidential Bulletin regularly received by members of the National Association of Photo-Lithographers provides them with a great deal of inside information which a company or individual would find impossible or too costly to obtain. Tips on pending legislature or war orders which affect lithographic operations, reports on wage demands and labor actions across the country, information on wage contracts negotiated in other cities, explanations of government orders and revisions of standing orders, advance information of industry activities, cost studies,—these are all included from time to time in these bulletins for NAPL

members. In addition, specific information often can be obtained for members by association headquarters.

This Confidential Bulletin Service is just one of the many services rendered by this association to its members. Other services and activities of the NAPL are listed below. Member companies' dues are determined by the number of presses operated so that membership fees are at all times in proportion to the size of the company. If you are a responsible executive and would like to obtain

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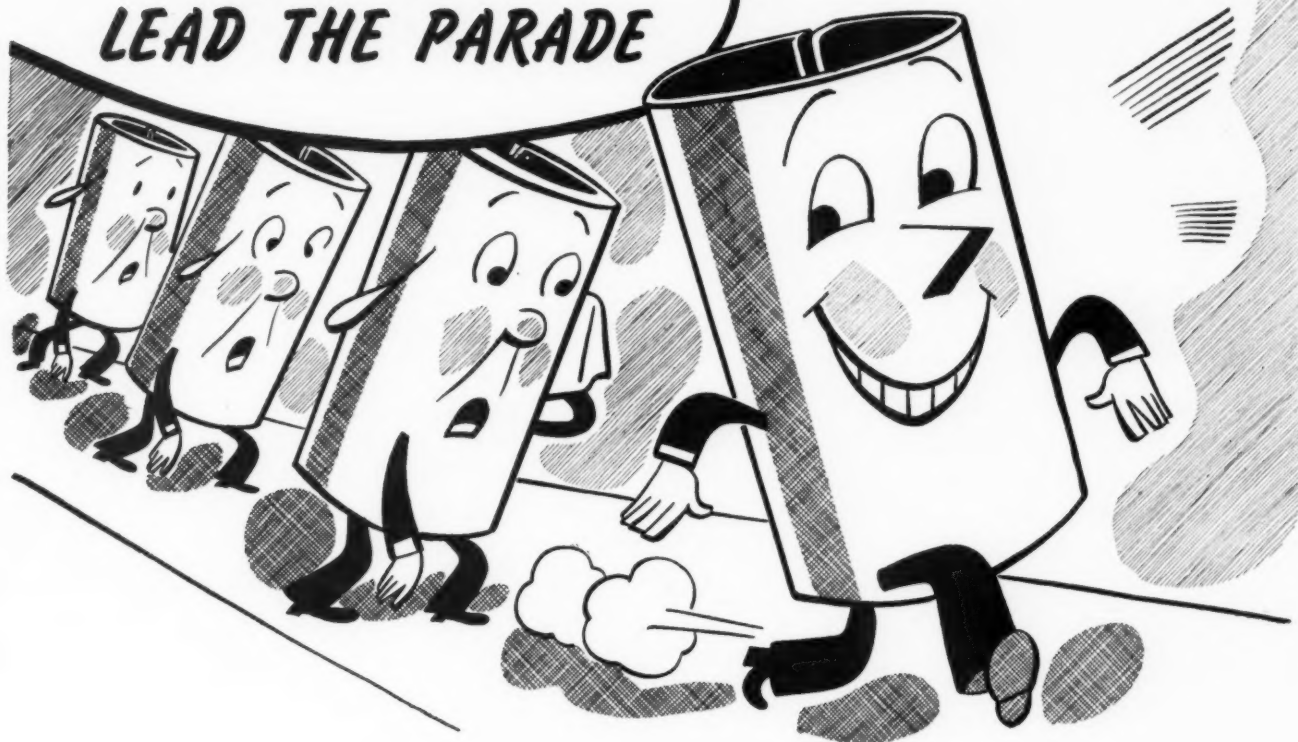
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**DON'T LET THE  
THIN PLATE  
LEAD THE PARADE**



Trouble in registering multicolor jobs run on a single color press often results when the first impression is made from a thin plate. The pressman runs it with a normal amount of packing and then finds it almost impossible to bring the heavier plates down to its level.

It's best, of course, to have all plates the same gauge. And now that new Alcoa Aluminum litho plates can be obtained, this solution to the problem is simplified. If you have to work with plates of different thicknesses, however, better run first impressions on the thick ones and pack the thin plates up to their level.

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# ***New Book on Small Presses***

## **"The Single Color Offset Press"**

**by I. H. SAYRE**

A 284 page book in three sections. Section I deals with the operation of the 17 x 22" and 21 x 28" single color Harris offset press; Section II contains a general discussion of the materials used in offset printing; and Section III is devoted to the 14 x 20", 17 x 22" and 22 x 29" single color Webendorfer offset press.

For each of the presses, specifications are given, terms and references defined, and a complete step-by-step description of the adjustments and operations are given. Oiling, loading the paper, setting the separator mechanism, positioning the conveyors and guides, the delivery, the routine of feeding, the operation of the printing unit, putting on the blanket, blanket packing, clamping blanket to cylinder, putting on plate, packing the plate, clamping plate to cylinder, setting ink rollers, the ink fountain trip, the ink fountain, setting the dampening rollers, adjusting the impression cylinder, inking the

plate, adjusting the water, printing on the blanket, printing lay sheets, positioning the print on the sheet, moving the plate cylinder to position the print, moving the plate, marking the plate for register, examining the print, adjustments, repairs and cleaning, timing adjustments, etc., etc—all these sub-titles and many others, indicate the detail covered by the book.

The section on offset materials includes discussions of tools, the micrometer, care of blankets, blanket troubles, types of ink rollers, register problems, plate graining, methods of platemaking, care of plates on press, gumming the plate, removing unwanted work, desensitizing etches, rubbing down, washing out, fountain solutions, ink formulation, conditioning ink, offset papers, and printing troubles and suggested corrections.

The book is thoroughly illustrated with detail close-up photographs and line drawings of the various mechanisms.

*This book should be in every lithographer's library*

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# Announce Standards for Graphic Arts Film, Plates

**S**TANDARD dimensions for photographic glass plates and sheet films have been published recently by the American Standards Association, and include measurements for graphic arts sheet film and photographic dry plates. The latter are given in both inches and centimeter sizes. The following are excerpts from the AA publication, *Industrial Standardization*:

In addition to the ordinary problems of production and the special problems associated with the making of a precisely composed, perishable product, the manufacturer of photographic films and plates has to cope with two extraordinary conditions. First, almost the entire process must be conducted either in total darkness or with the aid of very dim red, green, or amber light. Secondly, units of the product in most cases cannot be sampled, inspected, tested, or measured without destroying them. The more tests the manufacturer makes, the less product he has left to sell.

Film and plate manufacturers, therefore, are expected to welcome the recently approved American Standards for photographic glass plates and for sheet films in several commercial categories since these standards limit the number of listed sizes and emphasize those in widest commercial use. The simplification of size lists by the elimination of obsolete and seldom used sizes is a boon to producers who, in some cases, must interrupt and delay production to clear a darkroom of sensitized material and turn on bright lights needed for accurately changing over cutting machines from one film size to another.

The publication of these standards, for the first time, gives data on the dimensional limits or cutting tolerances for photographic sheet films. The dimensional standards will aid in the identification and eventual elimination of troublesome "off size" film holders and will guide manufacturers of cameras, film holders, enlargers, processing equipment, and filing equipment in their future developments.

Photographic glass plates are an important item in the photographic industry today and are regarded as indispensable for some purposes. In the graphic arts trades, glass plates are widely used, and recently, due to the WPB restrictions on the manufacture of films for civilian use, the portrait and commercial photographic

(Continued on Page 75)

## American Standard Dimensions for Photographic Dry Plates (Inch Sizes)

Nominal Size	Standard	Tolerance	Thickness	
			Minimum	Maximum
2 × 2	1 <sup>5</sup> / <sub>16</sub> × 1 <sup>5</sup> / <sub>16</sub>	± 1/ <sub>64</sub>	0.038	0.043
2 × 10	1 <sup>5</sup> / <sub>16</sub> × 9 <sup>3</sup> / <sub>32</sub>	± 1/ <sub>64</sub>	0.038	0.043
2 <sup>1</sup> / <sub>4</sub> × 3 <sup>1</sup> / <sub>4</sub>	2 <sup>1</sup> / <sub>4</sub> × 3 <sup>1</sup> / <sub>4</sub>	± 1/ <sub>64</sub>	0.048	0.053
2 <sup>1</sup> / <sub>2</sub> × 2 <sup>1</sup> / <sub>2</sub>	2 <sup>3</sup> / <sub>4</sub> × 2 <sup>3</sup> / <sub>4</sub>	± 1/ <sub>64</sub>	0.048	0.053
3 <sup>1</sup> / <sub>4</sub> × 3 <sup>1</sup> / <sub>4</sub>	3 <sup>1</sup> / <sub>4</sub> × 3 <sup>1</sup> / <sub>4</sub>	± 1/ <sub>64</sub>	0.048	0.053
3 <sup>1</sup> / <sub>4</sub> × 4	3 <sup>1</sup> / <sub>4</sub> × 3 <sup>5</sup> / <sub>8</sub>	± 1/ <sub>64</sub>	0.048	0.053
3 <sup>1</sup> / <sub>4</sub> × 4 <sup>1</sup> / <sub>4</sub>	3 <sup>1</sup> / <sub>4</sub> × 4 <sup>1</sup> / <sub>4</sub>	± 1/ <sub>64</sub>	0.058	0.063
3 <sup>1</sup> / <sub>4</sub> × 5 <sup>1</sup> / <sub>2</sub>	3 <sup>1</sup> / <sub>4</sub> × 5 <sup>1</sup> / <sub>2</sub>	± 1/ <sub>64</sub>	0.058	0.063
4 × 5	3 <sup>5</sup> / <sub>8</sub> × 4 <sup>5</sup> / <sub>8</sub>	± 1/ <sub>64</sub>	0.058	0.063
4 × 10	3 <sup>5</sup> / <sub>8</sub> × 9 <sup>3</sup> / <sub>32</sub>	± 1/ <sub>64</sub>	0.038	0.043
4 <sup>1</sup> / <sub>4</sub> × 6 <sup>1</sup> / <sub>2</sub>	4 <sup>1</sup> / <sub>4</sub> × 6 <sup>1</sup> / <sub>2</sub>	± 1/ <sub>64</sub>	0.058	0.063
4 <sup>3</sup> / <sub>4</sub> × 6 <sup>1</sup> / <sub>2</sub>	4 <sup>1</sup> / <sub>16</sub> × 6 <sup>1</sup> / <sub>32</sub>	± 1/ <sub>64</sub>	0.058	0.063
5 × 7	4 <sup>5</sup> / <sub>8</sub> × 6 <sup>3</sup> / <sub>32</sub>	± 1/ <sub>64</sub>	0.058	0.063
6 <sup>1</sup> / <sub>2</sub> × 8 <sup>1</sup> / <sub>2</sub>	6 <sup>1</sup> / <sub>2</sub> × 8 <sup>1</sup> / <sub>2</sub>	± 1/ <sub>64</sub>	0.058	0.063
8 × 10	7 <sup>3</sup> / <sub>32</sub> × 9 <sup>3</sup> / <sub>32</sub>	± 1/ <sub>64</sub>	0.058	0.063
10 × 12	9 <sup>3</sup> / <sub>32</sub> × 11 <sup>3</sup> / <sub>32</sub>	± 1/ <sub>64</sub>	0.070	0.080
11 × 14	10 <sup>3</sup> / <sub>32</sub> × 13 <sup>3</sup> / <sub>32</sub>	± 1/ <sub>64</sub>	0.080	0.095
14 × 17	13 <sup>1</sup> / <sub>16</sub> × 16 <sup>1</sup> / <sub>16</sub>	± 1/ <sub>32</sub>	0.080	0.095
16 × 20	16 × 20	± 1/ <sub>32</sub>	0.120	0.130
18 × 22	18 × 22	± 1/ <sub>32</sub>	0.120	0.130
20 × 24	20 × 24	± 1/ <sub>32</sub>	0.120	0.130
22 × 28	22 × 28	± 1/ <sub>32</sub>	0.190	0.200
24 × 31	24 × 31	± 1/ <sub>32</sub>	0.190	0.200
26 × 34	26 × 34	± 1/ <sub>32</sub>	0.190	0.200
28 × 32	28 × 32	± 1/ <sub>32</sub>	0.190	0.200
28 × 36	28 × 36	± 1/ <sub>32</sub>	0.190	0.200
30 × 40	30 × 40	± 1/ <sub>32</sub>	0.190	0.200

(All dimensions given in inches.)

## 2. Squareness

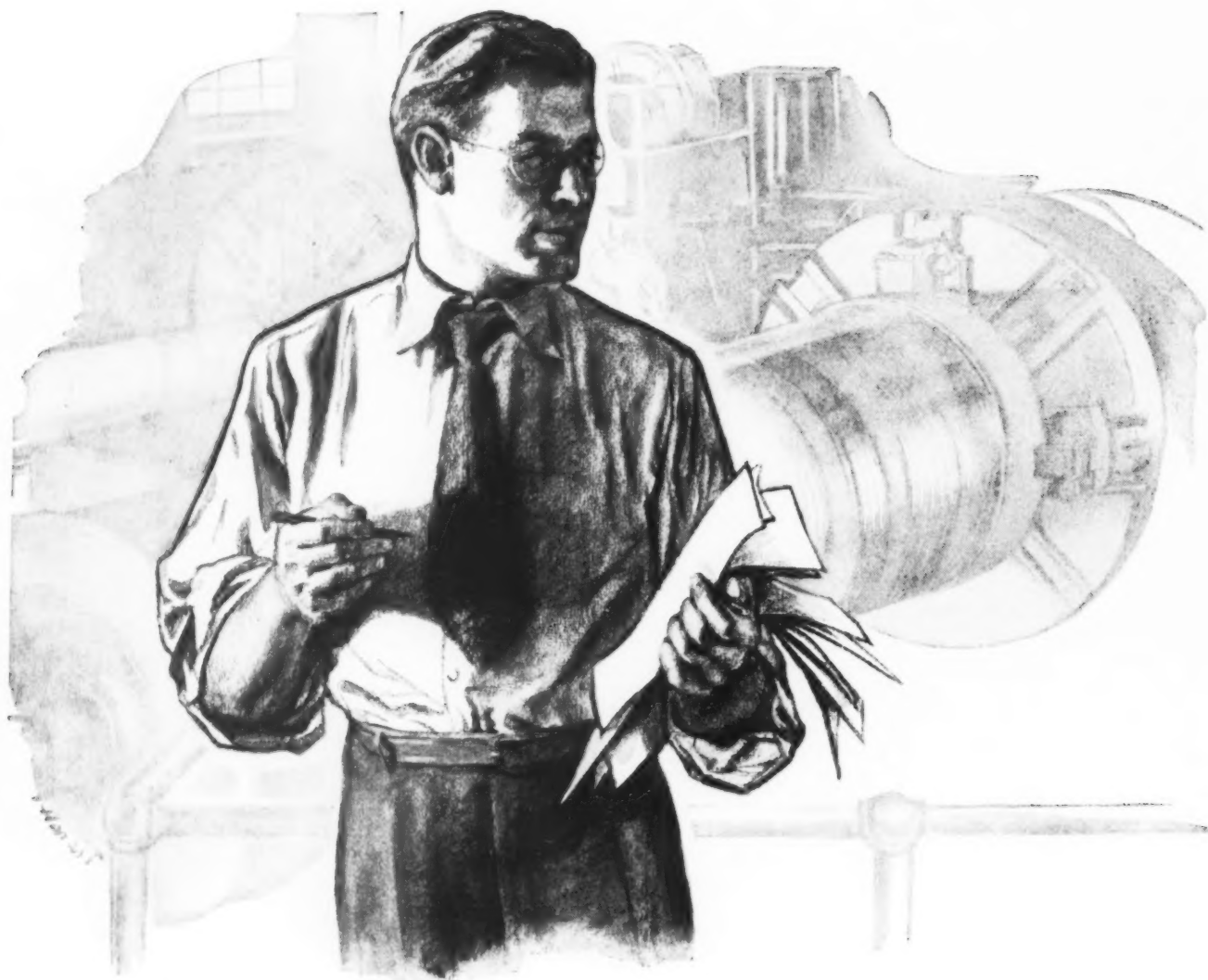
The diagonal in either direction shall not exceed the diagonal of a square-cornered plate of maximum length and width.

## American Standards Dimensions for Graphic Arts Sheet Film (Inch Sizes)

### 1. Film Sizes

Nominal	Minimum	Normal	Maximum
5 × 7	4 <sup>5</sup> / <sub>16</sub> × 6 <sup>5</sup> / <sub>16</sub>	4 <sup>5</sup> / <sub>16</sub> × 6 <sup>5</sup> / <sub>16</sub>	4 <sup>5</sup> / <sub>16</sub> × 6 <sup>5</sup> / <sub>16</sub>
8 × 10	7 <sup>3</sup> / <sub>16</sub> × 9 <sup>3</sup> / <sub>16</sub>	7 <sup>3</sup> / <sub>16</sub> × 9 <sup>3</sup> / <sub>16</sub>	7 <sup>3</sup> / <sub>16</sub> × 9 <sup>3</sup> / <sub>16</sub>
8 <sup>1</sup> / <sub>2</sub> × 11	8 <sup>2</sup> / <sub>16</sub> × 10 <sup>2</sup> / <sub>16</sub>	8 <sup>2</sup> / <sub>16</sub> × 10 <sup>2</sup> / <sub>16</sub>	8 <sup>2</sup> / <sub>16</sub> × 11
10 × 12	9 <sup>5</sup> / <sub>16</sub> × 11 <sup>5</sup> / <sub>16</sub>	9 <sup>5</sup> / <sub>16</sub> × 11 <sup>5</sup> / <sub>16</sub>	9 <sup>5</sup> / <sub>16</sub> × 11 <sup>5</sup> / <sub>16</sub>
11 × 14	10 <sup>5</sup> / <sub>16</sub> × 13 <sup>5</sup> / <sub>16</sub>	10 <sup>5</sup> / <sub>16</sub> × 13 <sup>5</sup> / <sub>16</sub>	11 × 14
12 × 17	11 <sup>5</sup> / <sub>16</sub> × 16 <sup>5</sup> / <sub>16</sub>	12 × 17	12 <sup>3</sup> / <sub>16</sub> × 17 <sup>3</sup> / <sub>16</sub>
12 × 18	11 <sup>5</sup> / <sub>16</sub> × 17 <sup>5</sup> / <sub>16</sub>	12 × 18	12 <sup>3</sup> / <sub>16</sub> × 18 <sup>3</sup> / <sub>16</sub>
14 × 17	13 <sup>5</sup> / <sub>16</sub> × 16 <sup>5</sup> / <sub>16</sub>	14 × 17	14 <sup>3</sup> / <sub>16</sub> × 17 <sup>3</sup> / <sub>16</sub>
16 × 20	15 <sup>5</sup> / <sub>16</sub> × 19 <sup>5</sup> / <sub>16</sub>	16 × 20	16 <sup>3</sup> / <sub>16</sub> × 20 <sup>3</sup> / <sub>16</sub>
18 × 22	17 <sup>5</sup> / <sub>16</sub> × 21 <sup>5</sup> / <sub>16</sub>	18 × 22	18 <sup>3</sup> / <sub>16</sub> × 22 <sup>3</sup> / <sub>16</sub>
20 × 24	19 <sup>5</sup> / <sub>16</sub> × 23 <sup>5</sup> / <sub>16</sub>	20 × 24	20 <sup>3</sup> / <sub>16</sub> × 24 <sup>3</sup> / <sub>16</sub>

(All dimensions given in inches.)



## ***PAPER keeps the wheels turning***

In war work as well as in peace-time production, paper has a tremendously important part in keeping industry at peak efficiency. Without words written, typed, or printed *on paper*, the huge mesh of modern American industry could not operate for an hour.

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# WASHINGTON

**T**HE Industry Advisory Committee on L-241 met in Washington on November 29 and considered the report and recommendations of the Task Committee. The principal topic of discussion was V-Day with its possible effect on the graphic arts industry. It was the opinion of the committee that relaxation of the control orders should take place as soon as possible, but that they should in any event continue in force and effect until the paper supply is adequate to meet printing needs.

The committee was advised by WPB that until reports requested from the industry were completely received and the tabulation made by the Census Bureau, that it would be impossible at this time to determine the exact paper situation. In the event that paper becomes tighter, the committee was asked if it could make any recommendation other than a cut straight across the board. The committee had no recommendation.

If such a cut is necessary, it is believed that it would be a maximum of 5 per cent and it was the opinion of the committee, and their recommendation, that any such cut that did become necessary should be made straight across the board affecting all orders equally.

## **L-241 Appeals**

There is a possibility that a supplement to Order L-241 will be issued, similar to those issued on the other paper orders, giving the bases on which appeals will be considered. In the past, it has been necessary for the lithographer in filing an appeal to fill out Form WPB-3820, stating whether the granting of this appeal would involve the use of additional manpower, etc. Members of the committee, making the rec-

## **Latest Capital News Affecting Lithography**

ommendations to the Industry Advisory Committee, are:

Hamilton B. Wood, The Commonwealth Press, Inc., Worcester, Mass.; Allen H. Frost, Copifyer Lithograph Corporation, Cleveland; and E. L. Baring, Baring Press, Inc., Detroit.

### **Printing Census**

U. S. lithographers and printers have returned over 30,000 of the reports requested from a total of 38,000 to whom they were sent. WPB hopes that the balance of the returns will be received immediately in order that the Census Bureau may complete its tabulation and these figures be used for allocation determination in the beginning of 1945.

### **Compliance Survey**

It is understood that WPB has received the use of 500 investigators to make a field spot-check of lithographic and printing plants. This survey will take place within the next 60-day period for a specific check of paper usage for Order L-241. It is understood that the records of approximately 4,000 plants

### **Copifyer Man Joins WPB**

Frank A. Myers, Copifyer Lithograph Corp., Cleveland, has recently taken up duties with the Printing and Publishing Division of the War Production Board, Washington, as a consultant in the Commercial and Special Printed Products Section. Mr. Myers reports that most of his work is handling appeals under orders L-241, L-177, L-289, L-294, and L-340. He spends three or four days a week in Washington and the rest of the time with the Cleveland firm. In Washington his headquarters are in room 3122, Railroad Retirement Bldg.

will be checked—points of principal interest to the Compliance investigators are:

1. Usage of paper within permitted quota;
2. Receipt of certifications by lithographers, as required under the Magazine Order L-244 and the Book Order L-245.

Lithographers are particularly advised to see that their quota records are in such shape as to be easily checked and immediately available to the investigator.

### **L-120 Amended**

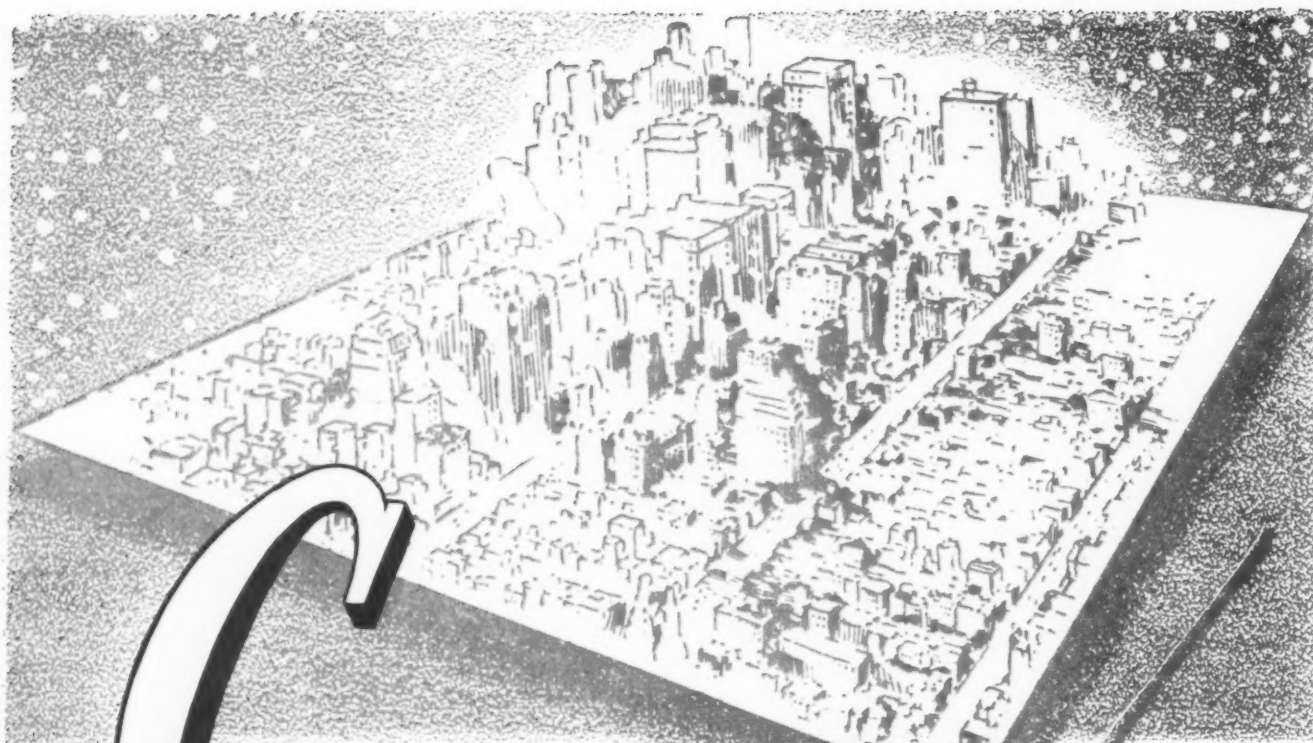
Schedules I, II and III to Order L-120 were amended on November 2, 1944, and as a result of this amendment, each of the three schedules now permits pasting under certain conditions; the amended Schedules I (Paper and Paperboard for Use in Commercial Printing) and III (Fine Writing Paper) provide that if a certain substance weight is specified in L-120 or L-241, as the maximum permitted for a particular use, any kind of paper for which there is a caption in the Appendix of the Schedule may be manufactured for such use in such specified weight which may thus be considered a standard weight.

### **Paperboard**

Form WPB-3811, which has been required to be filed in connection with Order M-378, has been discontinued. This form was originally designed to show the use of paperboard in the printing industry and to determine if some form of allocation would be necessary or helpful. It is understood that WPB believes that allocation is not necessary and therefore the requirement of this form has been eliminated.

### **Bronze Dusting Permitted**

Order M-9-c-3, limiting the delivery



# Greetings!

Lithographers everywhere are busy doing a war job. We're busy too, supplying them with the chemicals they need and which, we hope, are helping to make that job easier.

But we would like to pause with them for a fleeting moment, one that will not detract from the important work at hand, to send our message for a pleasant Holiday Season.

Our hope for the New Year is that men everywhere, will come to a common understanding so that we may secure a just and lasting Peace.

**LITHO CHEMICAL  
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63 PARK ROW NEW YORK 7



or copper to various types of manufacturers, has been revoked, and the limitations that were continued have been incorporated in Copper Order M-9-c, as amended. The use of bronze leaf, paste, powder, etc., for decorating purposes in the lithograph industry is still prohibited, but the use of bronze powder for dusting is now permitted.

### Substandard Wages

Two actions have been taken in the wage and hour field, which are of interest to lithographers. The National War Labor Board has amended General Order No. 30 which now provides that salaries may be raised to 50c an hour without the necessity for filling a Form 10 or the receipt of WLB approval for such action. A proviso of the amendment, however, is that where raises cause wages to be in excess of 40c an hour, such raises will not be considered a justification for price increases.

### Incentive Wage Plans

General Order No. 38: This order is a clarification by the NWLB as to what new incentive wage or piece rate changes or modifications may be made in established plants and without WLB approval. The board does not require approval where the rate is changed to reflect a change in method, product, tools, material, design or production conditions, if this change maintains the hitherto established relationship between earnings and effort. This means that equivalent earnings may be paid for equivalent effort. Lithographers, however, are warned in the case of this order that they should seek an opinion from WLB before making such changes, as the order appears to be rather ambiguous. Employers, in any event, are required to maintain records indicating that any adjustments made in accordance with this order are in strict conformity with it.

### Propose 65c Per Hour Minimum

A sub-committee of the Labor Committee, headed by Senator Pepper, has started to conduct hearings on a resolution which is designed to inform the War Labor Board that the Congress of the United States considers any wages below 65c per hour as being sub-standard.★★

## THROUGH the GLASS



AT every meeting of the Connecticut Valley Litho Club we've been noticing one of the waiters eavesdropping on the technical discussions. The other night we got to talking to him and find that he worked a couple of years at New Era Litho in New York, helping in the pressroom and doing general work. He likes his work in the hotel better he says. Fewer headaches.

ml

A rare lithograph picturing the city of St. Joseph, Mo. as it was in 1874, and produced many years ago by the St. Joseph Steam Printing Co., was recently presented to that city's museum as part of a collection.

ml

One of the British printing publications suggests that someone ought to invent an offset dampening apparatus in the form of a spray. Hasn't that been tried?

ml

R. R. Heywood, Sr., head of the litho firm bearing his name, is chairman of the lithographers section of the Sixth War Loan drive in New York.

ml

Milt Thwaite, head of Dennison & Sons, Long Island City, and former president of LNA, was recently named to head the Westchester Country Club, in New York's residential Westchester County.

ml

That article in the Satevepost, November 11, "They've Got You on a List" was of particular interest to those lithographers who specialize in direct mail. It revealed many facts about direct mail lists little known to the public.

ml

At the risk of being accused of being co-publishers of the Post, (which incidentally wouldn't be bad, thanks), there was another article in the November 25 issue, called "Devil's Pasteboards." In this story of playing cards, the U. S. Playing Card Co., Cincinnati lithographers, comes in for some publicity as the largest card makers in the world, and some interesting facts on cards are brought forth. Almost 61 million decks were sold in the

U. S. last year plus about 15 million for the armed forces. Playing card makers are often approached with ideas for new card designs, but bitter experience with new designs has taught them that the public will not tolerate the change of "a single hair in the queen of hearts' coiffure." Designs on the backs of cards, of course, are often changed, but the face remains as is. One notable exception has been the plane spotting decks, with war plane silhouettes on the faces of the cards to aid the air forces and others in plane identification. More than two million spotter decks have been sold. Art for the back of the cards seems to run somewhat along the lines of standard calendar art, with anything too unusual often failing to sell. U. S. Playing Card also publishes Hoyle Up-to-date, the official rules of card games. Hence the term "according to Hoyle."

ml

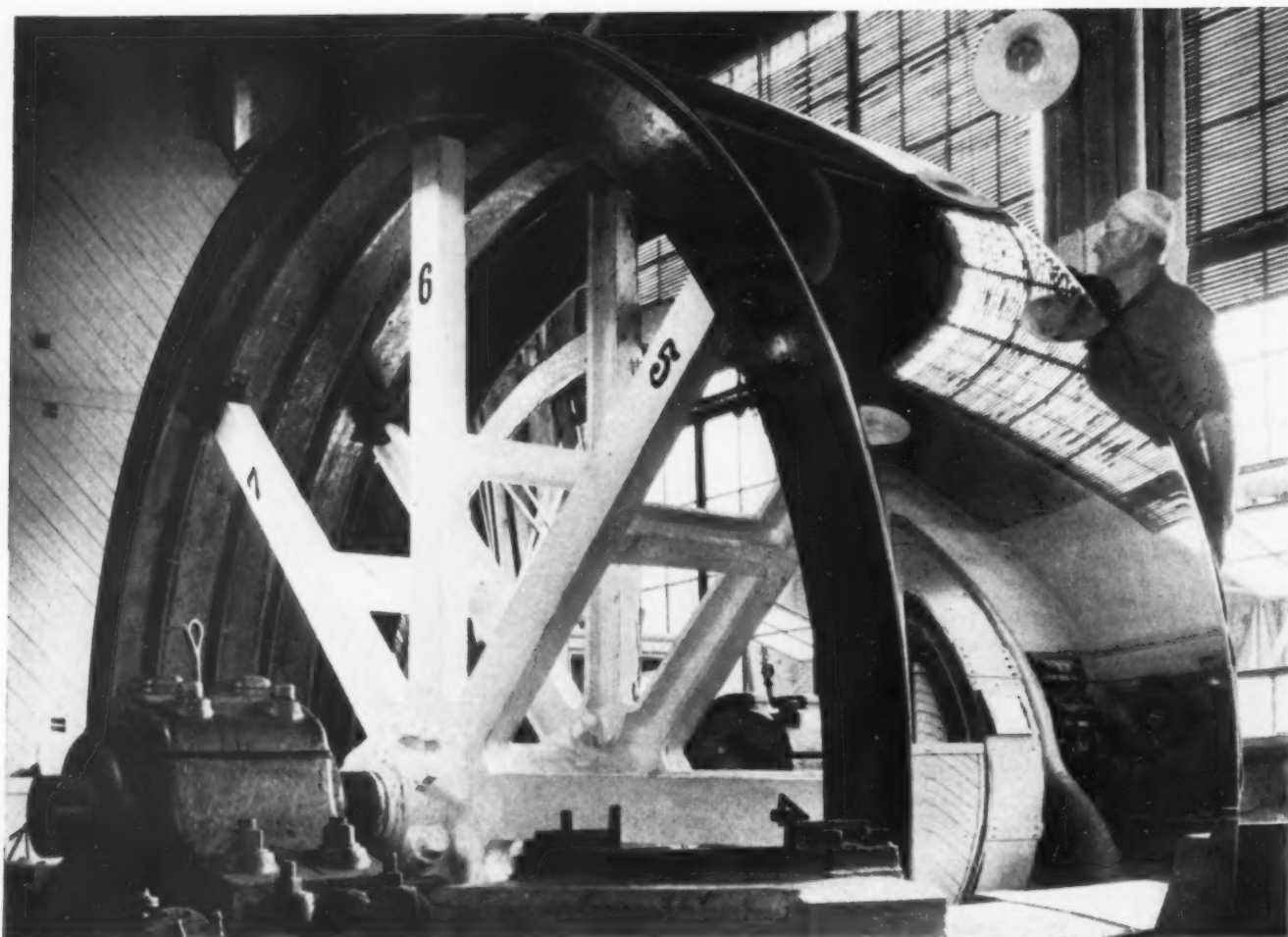
George R. Foster, president of the Lithography Co. of Havana, Cuba, recently returned to Cuba on the Pan American Clipper after a month's stay in Washington. He said that supplies of film, ink, and paper have been hard to get in Cuba and that each company is rationed according to its consumption from 1938 to '42. Cuban firms once imported inks and other materials from Germany, he said, but now the U. S. has the market.

ml

Roger Stephens, who will be remembered as publisher of Litho Media a few years ago, has recently introduced a game "Learn-A-Lingo." It is a language teaching game and is being backed by a merchandising program which is selling quite a number. It teaches 480 basic words in each of four languages, Spanish, Portuguese, Italian and French. H. Homer Buckelmueller, who was editor of Litho Media, is handling the merchandising of the game.

ml

Hal Johnston, of Stecher-Traung, Rochester, retired during November as a director of the Packaging Institute.★★



## Birth of the film base

**T**HIS PICTURE shows a workman examining the newly plated surface of one of the huge "casting" wheels, which converts "dope" into film base in the Du Pont film plant.

In the casting house this wheel and others like it revolve slowly and steadily in a gentle counter-current of conditioned air. The "dope"—a viscous, syrupy solution—is cast upon the highly

polished surface of the revolving wheel.

Introduction of heat evaporates part of the solvents; and before one turn of the wheel is complete, the skin of dope has become sufficiently strong to be peeled from the surface. Thus the crystal-clear safety base for Du Pont Photolith Film is born.

Try Photolith Film. Camera-men welcome its uniformity. They

appreciate its high contrast, wide exposure latitude and quick-drying characteristics. It's a film that lies flat and scribes easily.

Packages of an exclusive type put an end to "darkroom fumble," save work and protect the film at all times.

E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware.

## DU PONT PHOTOLITH FILM



BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

CARRY ON . . .  
INVEST IN VICTORY  
BUY WAR BONDS



## ABOUT THE TRADE

### ALA, Eastern Negotiations Terminate in Deadlock

**N**EGOTIATIONS for a new contract between the Eastern Lithographers Association and Local No. 1, Amalgamated Lithographers of America, which had been going on for several weeks, ended in a deadlock November 24. As a result the union withdrew its request for a renewal of its contract with the Eastern which included several additions to the old agreement.

A hearing was scheduled before the Regional War Labor Board for December 14 to determine whether the board has jurisdiction in the case. If negotiations are not resumed and the contract is not renewed, then the union may elect to negotiate contracts with individual employers.

The contract expired September 30 but contained a clause covering an additional 30 days for negotiation of a renewal. The union presented its desires for specific changes in the contract, and these included: pay at regular time for six holidays (New Year's, July 4, Labor Day, Election, Thanksgiving, Christmas), if they fall in the regular work week and if no work is performed; eight hours pay for seven hours work plus the regular night shift premium for employees on the night shift (starting between 12 noon and 8:30 p.m.), and eight hours pay for six and one-half hours work plus the regular night shift premium for employees on the lobster shift (any shift starting after 8:30 p.m.); and one week's vacation with pay each year for employees who shall have worked for the employer at least a year prior to May 1, 1945, one and one-half's week vacation with pay for those who shall have worked at least two years prior to May 1, 1945, and two weeks vaca-

tion with pay for those who shall have worked for the employer at least three years prior to that date. Other changes of a more minor nature were also included in the union's desires.

After a deadlock appeared imminent in several previous meetings between Eastern and union officials, the Eastern group arranged for a conciliator from the U. S. Department of Labor to be present on November 24, and desired to have the dispute certified to the War Labor Board. The union did not wish the dispute to be taken to the WLB and therefore withdrew its request for contract changes and also its request for a renewal of the contract with the Eastern.

The Eastern association is composed of employers in and around the New York area, and its representatives in the negotiations included, Walter E. Soderstrom, executive secretary; Daniel Arvan, counsel; William Winship, Brett Lithographing Co. James L. Murphy, Consolidated

Litho Corp.; William Walters, U. S. Printing & Litho; Harvey Glover, Sweeney Litho; Lee B. Rosenstadt, Ardlee Service; and Paul Miller, American Colortype Co.

Those representing the union included Benjamin M. Robinson, ALA counsel; John Blackburn, Local No. 1 president; Frank Casino; Martin Grayson; and R. Ahrweiler.

### Wadewitz Talks at Minneapolis

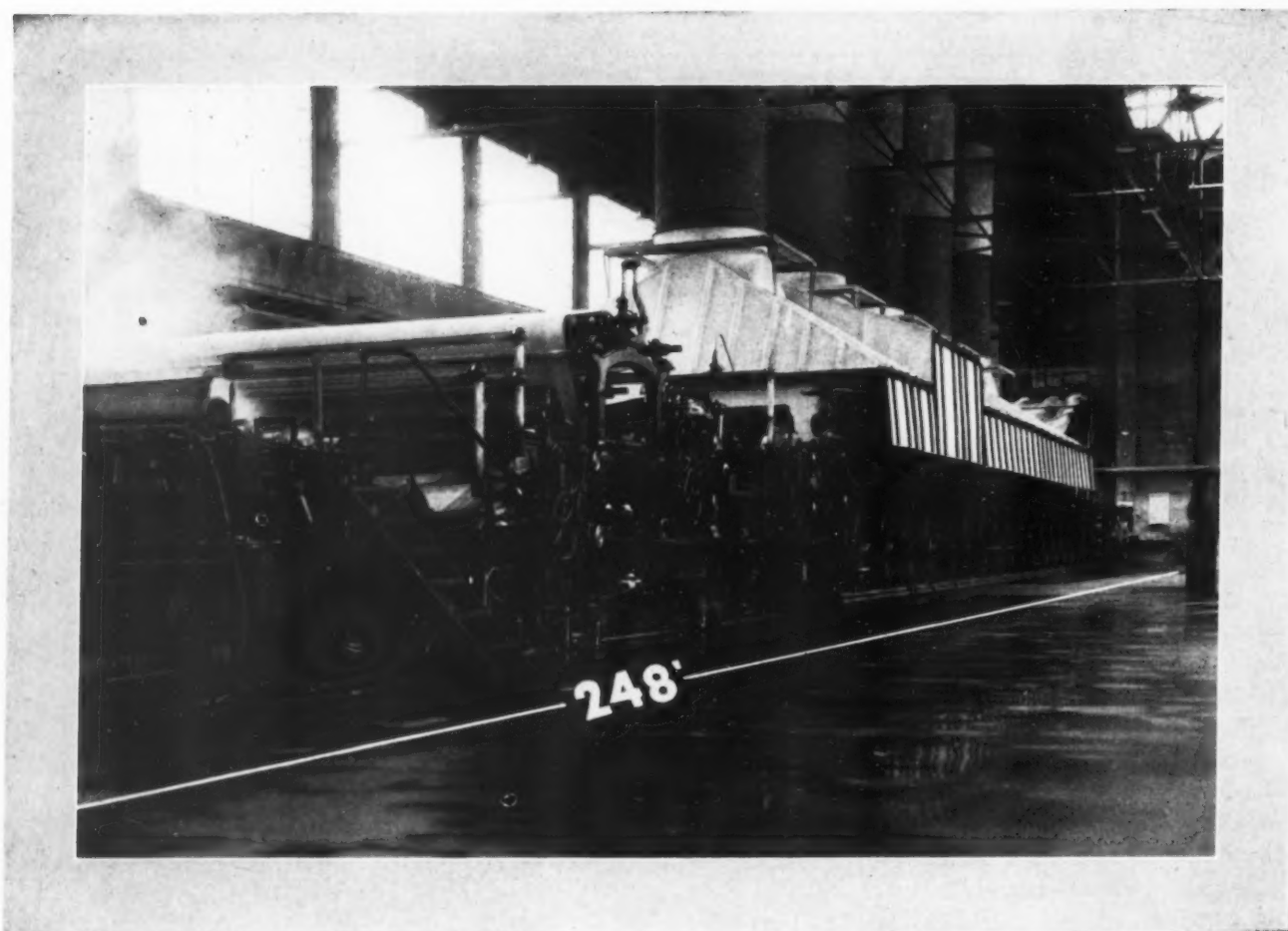
E. H. Wadewitz, president of the Lithographic Technical Foundation, in addressing the Lithographic Division, Graphic Arts Industry of Minneapolis, December 4, declared that publishers, government agencies, and experts of lend-lease consumer goods, would add another \$200,000,000 in purchases to the current \$300,000,000 annual volume of lithography in the latter war and postwar period. He reported that toward the goal of obtaining \$550,000 minimum additional endowment for the foundation, commitments of \$425,000 have been made, of which a total of \$375,000 has been paid in.

### Report Adequate Greeting Card Supply This Year

**A**MERICA'S fourth successive Christmas at war this year finds the increased demand for greeting cards satisfied for the most part, although shortages have been reported on Christmas wrappings, boxes, and other paper accessories, many of which are produced by lithography. (See cover photograph). According to S. Q. Shannon, director of the Greeting Card Industry, greeting cards approximately 80 per cent of which are lithographed in whole or in part, have been able to meet most of the demand through the use of lighter weight stock and new paper saving designs. These have been nec-

essary to produce more units while restricted to 60 per cent of the 1942 paper consumption.

Christmas card themes this year reveal a return to sentiment and religious thoughts, contrasted to the predominating military themes of the cards produced earlier in the war. The Greeting Card Industry believes that more cards are being sent this year because of the larger numbers of men in the armed forces, added to the tremendous number of war workers and others who have moved to different parts of the country leaving families and friends behind.



bus train comes

## GIANT OF PRODUCTION

### THE MORE POPULAR BRYANT BRANDS

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**CELLUGLOSS** — C2S Enamel; C1S Enamel  
**IMPERIAL** — C2S Enamel  
**BRYFOLD** — C2S Enamel; C2S Cover  
**PLIABLE** — C2S Enamel; C2S Cover  
**MILHAM** — C2S Enamel; \*C2S Offset Enamel;  
 \*C1S Litho (Gloss Ink)  
**SUNRAY** — C2S Enamel; \*C1S Litho; \*C1S  
 Litho (Gloss Ink)  
**BRYCOAT** — C2S Enamel  
**FEATHERWEIGHT** — C2S Enamel

#### UNCOATED

**IMPERIAL** — Bible; Manifold  
**BRITISH OPAQUE**  
**DE SOTO** — English Finish; Super; \*Litho Ma-  
 chine Finish; \*Litho Super; \*Litho Duplex  
 Super; \*Offset  
**BRYANTIQUE** — Eggshell  
**BRYTONE** — English Finish; Super; \*Litho Ma-  
 chine Finish; \*Litho Super  
**ROCKET** — \*Offset  
**SUNBEAM** — English Finish; Super; \*Litho Ma-  
 chine Finish; \*Litho Super; Eggshell  
**BRYANTEER** — English Finish; Super; Eggshell

The availability of these grades is restricted,  
 in some cases by war conditions.

\*Designed for top performance on offset presses

This mechanical giant is one of America's finest book paper machines. It is one of the seven machines in Bryant's four Divisions dedicated to the job of producing "fine papers for fine printing," by letterpress, offset or rotogravure. Keep such production in mind for your post-war program of business expansion.

**BRYANT**  
**PAPER COMPANY**  
**KALAMAZOO 29F, MICHIGAN**

CHICAGO SAN FRANCISCO NEW YORK



## Unauthorized Walkout Ties Up Coast Shops Briefly

**B**ETWEEN 400 and 500 lithographic workers, members of the Amalgamated Lithographers of America, Local No. 17, in the San Francisco area, failed to appear for work November 22, the day before Thanksgiving, tying up practically every lithographic shop in the city. Workers in some shops doing navy contracts were ordered back to work by the navy. Local reports quoted leaders of the walkout as saying that the men had "gone out to sell bonds and do their Christmas shopping." ALA officials stated that the incident was not an authorized strike, and that most workers were back on the job within a day or two.

The walkout was caused by a War Labor Board ruling, made public November 21 in connection with a long-standing wage controversy between the Amalgamated Lithographers and the Employing Lithographers' Association of San Francisco. The ruling upheld a prior decision by Judge J. C. Goodell, reversing a decision by the regional National War Labor Board.

The background of the dispute was outlined as follows. On October 8, 1942, the union challenged a wage agreement consummated a month earlier with the employing lithographers in San Francisco, and asked the regional NWLB for a 15 per cent increase in pay retroactive to the preceding August.

The regional NWLB set up a panel to decide on the request. Chairman of the panel was Judge Goodell, who rendered a decision upholding the existing wage agreement which the workers challenged, and said the union would not be justified in reopening the matter until a certain time had elapsed; then, if conditions had altered, an increase might be offered for consideration.

Subsequently, the statistical division of the regional NWLB acceded to request for a study and declared that a maximum of \$2.75 was allowable under the Little Steel formula;

nevertheless, ignoring the formula, the regional board took it upon itself to allow a \$4 increase—the same amount it had previously allowed in other printing trade industries not directly connected with lithography.

The national board refused to approve the decision of the regional board and upheld Judge Goodell's original order. It was this decision that prompted the walkout.

Employers and employees are now conferring on a consent agreement providing an adjustment which will be presented to the War Labor Board for approval.

### Unions Win Donnelley Vote

In elections held November 29 to determine collective bargaining agents for an estimated 1,500 of the 4,500 production employees of R. R. Donnelley & Sons Co., huge Chicago printing and lithographing plant, lithographers, pressmen, machinists, and photo engravers voted to be represented by unions, while employees in the mailing department voted down

the union according to preliminary tabulations.

In the lithographing division 40 voted for the Amalgamated Lithographers of America, Local No. 4, 30 voted against union representation, and 4 votes were challenged.

Results in other departments were:

Pressmen: International Printing Pressmen and Assistants union of No. America Unit No. 1, A F of L. 581 for; 519 against. 9 challenged, 1 void.

Machinists: Int'l Assn of Machinists, Lodge 126, A F of L. 15 for; 9 against. 5 challenged ballots.

Photo engravers: Chicago Photo Engravers Union No. 5, Int'l Photo Engravers Union of No. Am. A F of L. 35 for; 11 against.

Mailers: Int'l Typographers Union of No. Am. A F of L. Chicago Mailers Union No. 2. 83 for; 106 against; 42 challenged ballots. The challenged ballots could change the outcome of the mailers vote.

The elections were held under the direction of the National Labor Relations Board and as the result of a long standing labor representation dispute. The Donnelley company has been open shop since 1907.

## Connecticut Litho Club Hears Groet, Sees Films

**N**EARLY 70 members and guests attended the meeting of the Connecticut Valley Litho Club December 1 at the Bond Hotel, Hartford, and heard John Groet, New England representative of Eastman Kodak Co. outline new developments in photography which will affect lithography after the war. Mr. Groet also showed several sound motion picture films, "Cavalcade of Color," and a number of sports and war movies. In his talk Mr. Groet touched briefly on the Eastman fine line process, the contact screens, new lens glass and coatings, and other developments, and a lively question and answer period followed.

Between reels of the movies which followed, W. Edward Taylor, of the Henry Lindenmeyer Co., gave a summary of the current paper supply situation.

In the business session, presided over by Albert J. Schulze, Worcester Litho, club president, the question of whether to hold a Ladies Night party this year was raised, and the idea was shelved because of the transportation difficulties of the members who come from all over New England. Mr. Schulze appointed a nomination committee composed of John Vandermark, Vandermark-Blake Litho Co., Hartford; Mike Pagliaro, Providence Litho, Providence, R. I.; Clifford DuBray, Brooks Bank Note Co., Springfield; Ralph Adcock, Hartford Fire Insurance Co.; and Jack Myles, General Offset Printing Co., Springfield. Nominations are to be announced and voted upon at the next regular meeting which is scheduled for Friday February 2. The program for that night has not yet been announced.

FOR AN IMPROVED FOUNTAIN ETCH, TRY  
**Harris Hydrogum and Harris Hydro Etch**

THEY OFFER YOU • pH Control—with its many advantages  
• Increased plate life • Clean, sharp work

• **HYDROGUM** •

*Resists Plugging-up  
of the Grain*

HYDROGUM, used in place of gum arabic in the fountain etch, resists glazing or plugging up of the grain. On long runs the constant application of gum arabic via the fountain etch tends to eventually fill up the grain, thereby opening the door to trouble.

*Does Not Cake-up the  
Dampeners*

Hydrogum does not cake up either the flannel or molleton dampening rollers—an important help in overcoming uneven dampening. Hydrogum does this because it is more soluble than gum arabic and its molecular structure is smaller.

*Helps to Maintain a  
Constant pH*

Hydrogum helps to maintain a constant pH in the fountain. Hydrogum, because it is only mildly acid and is preserved against souring, resists any change of acidity. This is a definite advantage when compared to gum arabic. Gum arabic, standing for only a short time, often shows a definite increase in acid strength.

Hydrogum is packaged in 5-pound canisters, 25-pound drums, and 100-pound drums.

• **HYDRO ETCH** •

*Conveniently Packaged*

HYDRO ETCH is packaged in crystalline form. It is chemically correct for the job it must perform, requiring only the addition of water and gum solution (Hydrogum or gum arabic).

*Keeps the Plate Clean*

Hydro Etch keeps the plate clean—and does so without injuriously affecting the plate or image.

*Maintains a Constant pH*

It is well buffered. That is, its chemical construction is such that its pH, or strength, remains constant during use. Fountain solutions react with the metal of the dampening mechanism and to some extent with the magnesium and aluminum compounds contained in some inks. Hydro Etch helps the pressman to maintain the required pH in the fountain.

*Does Not Dull the  
Press Ink*

It does not dull the press ink as do many strong fountain etches, and helps to overcome many of the difficulties caused by the use of lead driers.

Hydro Etch comes in 64-ounce size packages.

**HARRIS • SEYBOLD • POTTER COMPANY**  
**CHEMICAL DIVISION**  
**C L E V E L A N D 5, O H I O**

### Amer. Colortype Plans Expansion

American Colortype Co., Chicago, does not contemplate removal of its eastern lithographing plant from Clifton, N. J., to Chicago, a company executive told MODERN LITHOGRAPHY, in connection with announcement of plans for postwar expansion by the Chicago concern. Recently American Colortype purchased 18 acres of land in Chicago on which an extensive modern printing plant will be erected. Chicago operations of the company are exclusively in the letterpress field and are at present conducted in five scattered locations. The new facilities, when available, will make it possible to assemble all Chicago activities in one place, but offset operations will continue as before at Clifton, it was explained. Approximately \$285,000 was paid for the new site and the first unit of the new postwar plant is to cost around \$500,000, it was revealed.

### Chicago Club Breaks Record

October's meeting of the Chicago club brought out the largest attendance in the organization's history, over 150 being present for the dinner, while 25 others came in later to view the showing of Miehle Printing Press & Mfg. Co.'s film demonstrating their new offset press. Visitors were present from Milwaukee, Wis., Bloomington, Ill., and other places. Thanksgiving Day having fallen on the regular meeting date of the Chicago Lithographers Club, the November session was held one week later, on Nov. 30, at the Bismarck Hotel where a turkey dinner was served and the evening devoted to a social get-together. Jan. 13 has been set as the date of the Chicagoans' annual Ladies' Night, for which the usual reception, dinner and dance are planned. Jack Hagen, of Workman Mfg. Co., club president, announced.

### Boston Has Veteran Program

The Boston Club of Printing House Craftsmen has launched a program of education and rehabilitation of convalescent war veterans stationed at Cushing General Hospital, Framingham, Mass. The plan includes the

formation of a graphic arts library including trade magazines. Other hospitals for veterans in New England may also be covered by the plan.

### Smith Heads NYPLA, Plan Party



J. B. Smith, Jr.

J. B. Smith, Jr., Photo Reproduction Corp., was elected president of the New York Photo-Lithographers Association at a meeting of officers and directors during November, to succeed Victor Friedman, Crafton Graphic Co., who had served two years. Samuel Denburg, Barton Press, Newark, N. J., was elected vice president to succeed Ad Schultheis, Terminal Photo Offset Co.; Samuel Grossman, Laurel Process Co., continues as treasurer as does Walter E. Soderstrom, secretary. Directors are William J. Volz, Sackett & Wilhelms Lithographing Corp.; A. J. Fay, National Process Co.; and Mr. Friedman, in addition to the officers.

The annual Christmas party of the NYPLA was announced for Wednesday, December 20 at the Lotos Club, 110 West 57th Street, and entertainment and gifts were planned. Attendance was to be limited to about 300, Mr. Soderstrom said, and tickets were \$7.50. Those serving on the party committee, in addition to the above officers and directors, included: Jack Gannon, New Era Letter Co.; F. M. Rapp, Offset Reproductions, Inc.; Lee B. Rosenstadt, Ardlee Service, Inc.; Harry Gould, Reinhold-Gould Co.; Murry Whitman, Fuchs & Lang Mfg. Co.; Wayne Dorland,

MODERN LITHOGRAPHY; Harris Browne, *National Lithographer*; Arthur Mankhen, Sinclair & Valentine Co.; William Hare, Bulkley Dunton & Co.; and Donald Macauley, S. D. Warren Co.

### Roley Joins Wyeth, Inc.

Richard Roley, formerly editor of MODERN LITHOGRAPHY, has just joined Wyeth, Inc., Philadelphia, drug and pharmaceutical products, as public relations director. Wyeth, Inc., is a subsidiary of American Home Products Corp. Mr. Roley was connected with the sales staff of William Rudge's Sons, New York, after leaving his position as editor of MODERN LITHOGRAPHY in 1942. He subsequently joined Fred Eldean, public relations firm, where he has been active in handling the publicity campaign of the National Pharmacy Committee. He takes up his new duties with Wyeth, Inc., December 15, and plans shortly to move to Philadelphia.

### Lithographers Attend GA Day

Many lithographers of the Philadelphia-Camden area attended the speaking sessions and exhibits at the Philadelphia Graphic Arts Exhibit November 16 and 17 at the Bellevue-Stratford Hotel. Speakers included Harry L. Gage, Mergenthaler Linotype Co.; James L. Cockrell, Mid-West Printing Co., Tulsa, Okla.; Raymond Blattenberger, Edward Stern & Co., Philadelphia; Sydney Ferguson, Mead Corp.; and Gene Flack, Sunshine Biscuit Co. Sponsor of the affair was the Philadelphia Typothetae.

### ATF Gets Sixth "E"

The sixth award of the Army-Navy "E" to plants of American Type Founders, Inc., was presented to employees of the main plant and the American Munitions Division at Elizabeth, N. J., November 20. Thomas Roy Jones, ATF president, accepted the pennant on behalf of the company. Previous awards earned by ATF have been made to the Small Arms Branch, Fitchburg, Mass., and the Cowdry Division of Poughkeepsie, N. Y.

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*Embrace Every Known Photographic Need*

Because of a really sincere desire to faithfully serve all branches of photography, and particularly that branch identified with the Graphic Arts, Norman-Willets has become recognized as the leading distributor of photographic materials, equipment and supplies to the trade. A special emphasis is placed on the completeness of our service on **negative material, equipment and supplies** used in **Photo-Engraving, Photo-Lithography, Rotogravure, and other Graphic Arts**. Whatever items you require for your business—no matter how quickly they have to be supplied to you—**Norwil Products** and **"Service"** will insure you the utmost in satisfaction at all times.

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Nutran Products  
and others.

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Hammer—Negative  
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IIFORD Litho-Neg and Panchromatic  
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Levy

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NORWIL Silk Screen T669  
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Eastern Depot  
27 PEARL STREET  
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CHICAGO 6, ILL.  
RANDOLPH 8300

## Opens New York Branch



Edward F. Blechta, (above) vice president of Magill-Weinsheimer Co., Chicago lithographers and printers, opened a branch office for the company during October at 369 Lexington Ave., New York. A. J. Weinsheimer, firm president, announced. Mr. Blechta has been connected with the creative and merchandising departments of the firm in Chicago for a number of years. The company's work includes creative art, designing, direct color photography, lithographic and letterpress printing, and complete bindery service. Magill-Weinsheimer also has offices in Dayton and Cincinnati.

## Magill-Weinsheimer Not to Build

Magill-Weinsheimer Co., Chicago, is "not planning any building," either for the immediate future or for the postwar era, Alfred Baasche, general superintendent, told MODERN LITHOGRAPHY, thereby refuting published reports to the contrary, which were circulated when it became known that the company had purchased 55,000 sq. ft. of land adjacent to their 10-story plant at 1322 S. Wabash Ave.

Title to the land was obtained, he explained, to insure possession of an adequate passageway through which trucks can reach the company's shipping dock. Space there has been cramped since the Chicago subway builders pre-empted an alley at the rear of the M-W building, for location of a ramp connecting the subway with the elevated tracks.

A portion of the newly acquired property is occupied by a three-story structure of modern design, used by Magill-Weinsheimer Co. for several years under lease for storage purposes.

Some improvements will be made

in the shipping facilities, Mr. Baasche said, adding that whether any further construction will eventually be done is a matter for which no plans at present exist.

## Mertle Joins Chemco Co.

J. S. Mertle, who recently resigned as technical director of the International Photo-Engravers Union, has joined Chemco Photoproducts Co., suppliers to the printing trades. Mr. Mertle will serve as director of Chemco's Graphic Arts Division. Mr. Mertle has a background of more than 30 years experience in the graphic arts, he is the author of numerous technical works, and is the owner of one of the most comprehensive collections on photomechanics. The Chemco company has its works in Glen Cove, N. Y., with offices in New York, Chicago and New Orleans.

## Pa. Firm Plans New Plant

The Miers-Bachman Lithographing Co., Allentown, Pa., during November announced plans for the construction of a new building with the purchase of a lot 290 by 350 feet at Fourth and Whitehall Streets. The new plant, which is to be a one-story building, will have 30,000 square feet of floor space, far more than the company has at its present location, 731 Allen Street. The new building will be 90 by 300 feet, and will have a railroad siding adjacent to it. Space will be available for future expansion. Partners in the firm are C. Garrett Miers, Robert W. Miers, and Paul L. Bachman.

## Two Offset Firms Join Group

A. R. Barnes & Co. and Rapid Copy Service Co., are two Chicago offset concerns recently added to the membership roll of the Graphic Arts Association of Illinois.

## Nevins Heads Label Manufacturers National Assn.

THEODORE C. NEVINS of Nevins Church Press, Bloomfield, N. J. was re-elected president of the Label Manufacturers National Association at the 28th annual meeting in Chicago, Nov. 16 and 17. Ted Fleming of the Fleming-Potter Co., Peoria, Ill., was re-elected vice president and Henry Doeller, Jr., Simpson & Doeller Co., Baltimore, was elected new treasurer. Charles R. Cosby continues as executive secretary. Four new directors also were elected, for terms now expiring, they being: Henry

Doeller, Jr., Simpson & Doeller Co., Baltimore, Md.; Edward J. Epsen, Epsen Lithographing Co., Omaha, Nebr.; Daniel J. Kerwin, Woodward & Tiernan Printing Co., St. Louis, Mo.; Joseph P. Thomas, U. S. Printing & Lithographing Co., Cincinnati, O.

Postwar materials, processes and markets were among topics which engaged attention of the association during the two day sessions at Edgewater Beach Hotel. Mr. Cosby reported.



## Gugler Lithos Christmas Poster

This 24 sheet poster promoting war bonds as Christmas gifts is to be seen across the nation this month. The poster was litho-

graphed by Gugler Litho Co., Milwaukee. Art work was by Lyman Simpson, and the art director was Mark Seelen, Outdoor Advertising, Inc., New York.

**AND - NOW**  
**YOU CAN AGAIN PURCHASE**  
**AGSCO-TUFF-STUFF**

*Graining Machine Linings*

**ON MRO RATED ORDERS**

**AMERICAN GRADED SAND Co.**

**2512-18 GREENVIEW AVENUE**

**CHICAGO-14-ILLINOIS**



## New York Club Nominates Sullivan; Hears Griswold

**W**ALTON W. SULLIVAN, Tooker Lithograph Co., was nominated for president of the Litho Club of New York, at its meeting November 17, to succeed William H. Carey. Sweeney Litho Co., who has served two terms. Other nominations included Laurence Littman, National Process Co., for vice-president, to succeed Mr. Sullivan; Oscar Falconi, Maverick & Wissinger, for re-election; and Henry Bischoff, Oberly & Newell, for secretary, to succeed Peter A. Rice, Industrial Litho Co. For the board of governors, the following were nominated: Walter Lang, Lang & Preu; Herbert Roberts, Commercial Decal; Mr. Carey; Joseph A. Caruso, Business Letter Service; Eugene Martens, Boro Offset Corp.; Rubin Wohl and William Steinruck, Grinnell Lithographic Co.; Joseph Stover, Max Birner; and Phil Quarataro, Kindred MacLean & Co. The annual election is scheduled for the next regular business meeting which will be held Wednesday, January 24. Robert Patterson, of Ansco, is tentatively engaged to address the club at the January meeting.

Wade E. Griswold, executive director of the Lithographic Technical Foundation was the speaker at the November meeting, which was held at the Building Trades Club, and he discussed the research and educational program of the foundation as it will affect the individual lithographic shop. He discussed the various research projects which are already under way at the foundation's laboratory at Cincinnati, and at the Armour Research Foundation. A question and answer period followed the informal talk.

Another feature of the evening was the showing of the offset press film of the Miehle Printing Press & Mfg. Co. It was introduced by Charles Titsworth of the Miehle company.

The following new members were formally inducted into the club: George Wohlking and George Wolf,

Michaelson Litho Co.; Murray London, Pictorial Offset Co.; Herbert Paschel and Miklos Elbert, Repro Art Co.; L. B. Thornhill and Walter S. Kennedy, Jr., Lutz & Sheinkman; Arthur M. Garmize, Offset Reproductions; John Scharffenberger, Swart-Reichel; John F. Perrin, United States Printing & Litho. Co.; and William C. Roberts, Dennison & Sons.

At the club's annual Christmas party scheduled for Wednesday, December 13, a dinner, program of entertainment, door prizes, and the traditional exchange of gifts between members, was planned. All speakers who have appeared before the club during the past year were invited to attend as guests of the club. Mr. Sullivan was general chairman of the party, assisted by Mr. Carey and Mr. Quarataro.

### Young Lithogs Launch Season

The opening meeting of the fall season of the Young Lithographers Association of New York was held November 8 at the Building Trades Club, and an informal discussion, following dinner, covered a wide range of lithographic topics. Following the usual custom of throwing the entire meeting open for free discussion without any planned talks, the 25 men present discussed labor

relations, technical developments in litho inks, and recent developments in alloy metal offset plates utilizing a principle of oxidation for applying the image and an electrolytic process for removing it. William Winship, Brett Lithographing Co., president of the organization, presided, and prominent in the discussion were Benjamin M. Robinson, counsel for the Amalgamated Lithographers of America, and Dr. George Cramer, research director of Sinclair & Valentine Co.

Two new members were introduced. They are Arthur Sharples, and Joseph Hanish, of the Publications Division of Raritan Arsenal.

Plans were announced for the January 10 meeting which is to feature two movies. "The Aftermath of War Production" is a film which deals with a current case history of reconversion graphically showing the problems involved. The other will be the film on the new offset press of the Miehle Printing Press & Mfg. Co.

Nominations for new officers are also to be presented at the January meeting by a committee composed of Al Somans, National Process Co., and Jack Tisne and Joe Rufenacht, of Schlegel Lithographing Corp.

### Wright Field Reports Buying

Between 10 and 15 million dollars worth of lithography and printing is purchased yearly for the U. S. Army Air Forces through Wright Field, Dayton, Ohio an army official reported during November.

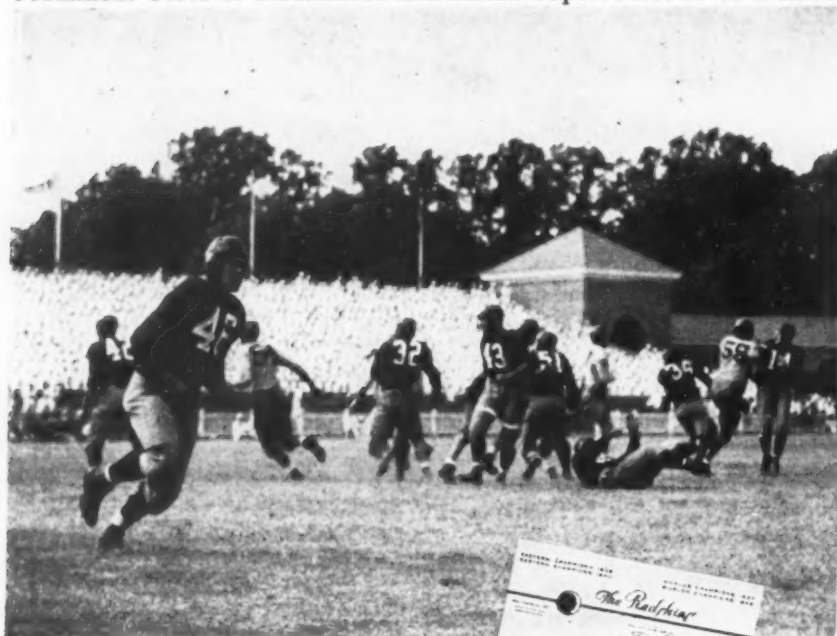


### St. Louis Group Elects

These are the new officers of the Associated Printers and Lithographers of St. Louis, recently elected. Left to right: Alexander H. Crow, McMullen Printing Co., secretary; Clyde K. Murphy, Blackwell Wielandy

Co., vice president; John M. Wolff, Jr., Wolff Printing Co., president; and George B. Gannett, Geo. D. Barnard Co., treasurer. Fred Winsor continues as executive vice president. (Complete details in last month's Modern Lithography.)

Prominent Users of Strathmore Letterhead Papers: No. 54 of a Series



## ***Does Your Letterhead Show STRONG TEAMWORK?***

Eastern Champions in '36 and '40...World Champions in '37 and '42...the Washington Redskins are a twelve-year-old professional football team whose hard-hitting tactics and spectacular winning sprees have done much to focus attention on pro football ...help make it the great American sport it is today.

Their letterhead, on Strathmore paper, proclaims the Redskin record...is typical of a strong, aggressive team. YOUR letterhead must express at a glance the power and position of your organization. With lighter weight paper a wartime necessity, quality is more important than ever. The Strathmore watermark is your assurance of that quality.

*Strathmore Papers for Letterheads: Strathmore Parchment,  
Strathmore Script, Strathmore Bond, Thistlemark Bond,  
Alexandra Bond, Bay Path Bond and Alexandra Brilliant.*

# **STRATHMORE**

**MAKERS  
OF FINE  
PAPERS**

Strathmore Paper Company, West Springfield, Massachusetts

PAPER IS PART OF

## **TODAY'S PICTURE**

Current Strathmore advertising points out how essential paper is to the war effort, features leading industries that use Strathmore in their Victory programs, stresses the point that good letterheads help maintain the reputation every firm is guarding today.

★ ★ ★

**This series appears in:**  
**FORTUNE**  
**TIME**  
**BUSINESS WEEK**  
**UNITED STATES NEWS**  
**NEWSWEEK**  
**FORBES**  
**ADVERTISING &  
SELLING**  
**TIDE**  
**PRINTERS' INK**  
**SALES MANAGEMENT**

## Welp Addresses Baltimore Club; Plan Ladies Night

**T**HE expected increased importance of color following the war, and principles and methods of making effective use of color in lithography were discussed by George Welp, advertising manager of International

darkroom, and will explain how colors are formed by the additive and subtractive processes. He will be assisted by Harold Dean of Ansco.

### Ladies Night is Dec. 16

The annual Ladies Night and Christmas Party of the Litho Club of Baltimore was planned for Saturday evening December 16 at the ballroom of Hotel Emerson. A turkey dinner, music, entertainment, and prizes, was planned by the committee headed by J. T. Murnane, Pittsburgh Plate Glass Co. Preparations were made for about 120 to attend.

Printing Ink, and its parent company Interchemical Corp., at the November 20 meeting of the Litho Club of Baltimore. Mr. Welp made effective use of color to illustrate his talk. With large swatches he vividly demonstrated the effects gained by various combinations of colors, and illustrated how the area around a color affects the color's appearance. For harmonious color combinations, neighboring colors in the color wheel may be selected, complementary pairs may be chosen, or the split complementary principle may be used, he said. In the latter method a color is combined with the colors on either side of its complement. After explaining these principles, Mr. Welp projected on a screen in full color a number of advertisements from popular magazines which employed these rules of color. More than 70 members and guests attended the meeting which was held at the Emerson Hotel.

Four new members were formally admitted to the club. They are: George A. Weger, Arthur Thompson & Co.; William P. Gilder, Jr., The Falconer Co.; Harry R. Christopher, Paper Supply Co.; and Frank A. Denver, Adcrafters Printing & Offset Co.

At the next regular meeting, Monday January 15, Fred Wentzel of Ansco, will give a demonstration of his company's new color film which can be developed in the user's own

### Burchard Addresses Craftsmen

Kenneth R. Burchard, Offset Sales Division manager of American Type Founders, discussed offset lithography at the November 21 meeting of the Chicago Club of Printing House Craftsmen, and stated that "there are no mysterious secrets, no higher mathematics, no elaborate chemistry required, to turn out the average run-of-hook job in lithography." Speaking on the "Seven Technical Mysteries of Offset Lithography," he outlined the various steps in the process and compared them with letterpress procedures. A similar talk was given November 9 before the Columbus Craftsmen's Club.

Chicago initiated 17 new members at the November meeting, in a continuation of the drive which has made this the largest local group of Craftsmen in the nation. Representatives of offset concerns among the class were the following: Alfred E.

Baasch, Gen. Supt., Magill, Weinheimer Co.; Fred Scheunemann, Asst. Supt., The Regensteiner Corp.; Paul Michalke, Supt. of offset, Chief Printing Co.; and Frank Bark, bindery foreman, Uniform Printing & Supply Co. Two paper house executives, G. W. Carlson, Dwight Bros. Paper Co., and Marvin H. Motschman, Reliable Paper Co., were also inducted.

### Scranton Man Dies in Accident

Robert Rothwell, superintendent of the lithographic department of Eureka Specialty Printing Co., Scranton, Pa., was killed instantly during November when his car struck a telephone pole. The cause of the accident, which occurred near Mr. Rothwell's home, is not known, according to James H. Dunham, Jr., vice president and general manager of the company. Mr. Rothwell had been with the Eureka company for 32 years.

### Mayer Talks to Estimators

Edward N. Mayer, Jr., head of James Gray, Inc., New York lithographers, addressed the Printing Estimators Club of New York November 20 on "Estimating Offset Lithography."

## Hoe Co. Honors Peterson for 50 Year Record



Commemorating fifty years of service with R. Hoe & Co. Inc., a testimonial dinner was tendered to Charles D. Peterson by one hundred of his fellow associates, during November. Mr. Peterson is now the fifth member of the Hoe 50-year Club, the others being Chas. F. Gravenhorst, Herman Heyl, Conrad Ihle and George F. Hoblin. Harry M. Tillinghast, president of the company, extolled the long years of service of these 50-year men and presented to each a war bond. An engraved watch and chain was then given to the honored guest by John M. Lehmann, Asst. Secretary, who made the presentation on behalf of Mr. Peterson's fellow employees. Other speakers included Harold G. Cutright, vice-president and general manager of the Press Division, William J. Strain, former head instructor of the Hoe Apprentice School and now in charge of the Service and Supply Department, and Dominick F. Mooney, Purchasing Agent of the company. A. Rudy Greser was toastmaster for the occasion. In the photo above are shown (L. to R.): H. M. Tillinghast, C. D. Peterson, A. Rudy Greser, and H. G. Cutright

## Printing of Tomorrow to the Four Corners of the Earth

You men of American business were, in a sense, a General Staff between World War I and World War II. You were the strategists and tacticians who used printing so effectively in peacetime, that it became an important weapon for ultimate Victory in the present global conflict.

Only those working with, or in, the Government can know to what extent printing has been used. Done in every language, and in pictures, which the peoples of all lands can read, U. S. war printing has accomplished a threefold job of amazing magnitude. It has cemented Allied friendship. It has heartened the oppressed and encouraged them to resist. It has demoralized the enemy.

Here, in Westvaco Inspirations for Printers No. 150, is an exhibition of how it was done, and is being done. And here, too, is the clue to the sequel you, and only you, can write. For in doing its job in wartime, this printing has cultivated your fields for peacetime business. And, there are suggestions on how you can do it—in the peace to come.

Here, in one thrilling issue that will give those mental tingles of inspiration, are the creations of a Norwegian, a Russian, an Indian, a Greek and a Chinese artist made with pencil and brush. Here are pictured the way your messages would look in the Chinese, Russian, Indian, Greek and Norwegian languages.

Here, too, are booklets and pamphlets that, from the Office of War Information, have sold the idea of America... and something of our way of life... to peoples at the four corners of the earth. Sold democracy. Sold respect and admiration for the United States of America. Yes, have opened the one channel that must be open to you in order to sell goods... the channel to the minds of your customers in The World of Tomorrow.

There is a copy waiting for you. It is procurable from your nearest Westvaco Distributor, or by writing or phoning to any one of the Company addresses.

The Cover Artist: John Clymer was born in Ellensburg, Washington, in 1907. At the age of eighteen he went to Canada where he received Honorable Membership in several Art Societies, and engaged in the work of illustrating for magazines in the Dominion; he painted extensively in Alaska and British Columbia. In the United States, he has exhibited in the National Academy and has illustrated for many well known magazines as well as for a large group of national advertisers. He is at present a member of the Marine Corps.



### Invest in Victory: Buy War Bonds

New York 17: 230 Park Avenue

Chicago 1: 35 E. Wacker Drive

Philadelphia 6: Public Ledger Building

San Francisco 5: 503 Market Street

West Virginia Pulp and Paper Company



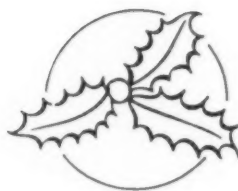
Alaska Winter Scene, by John Clymer  
From the painting in the National Advertising Art Center, New York

**Westvaco Inspirations for Printers: number 150**

**1944**

**1945**

**Greetings  
of the  
Season**



GRAINING  
and  
REGRAINING

•  
ZINC, ALUMINUM  
and GLASS

•  
MULTILITH PLATES  
OUR SPECIALTY

•  
plates in stock for  
immediate delivery

**WESTERN**

**Litho Plate & Supply Co.**

1019 Souldard St.  
Saint Louis 4  
Missouri

GRAINING  
and  
REGRAINING

•  
ZINC, ALUMINUM  
and GLASS

•  
MULTILITH PLATES  
OUR SPECIALTY

•  
plates in stock for  
immediate delivery

**DIXIE**

**Plate Graining Co.**

613 Whitehall St. S. W.  
Atlanta 4  
Georgia

## New Krueger Plant Provides Modern Facilities

THE recent move of the W. A. Krueger Co., Milwaukee lithographers, into its own building with increased floor space and larger facilities has focused attention on the company's brief history and rapid growth.

William A. "Bill" Krueger, president of the firm, and a member of the NAPL Board of Directors, decided in 1934 that lithography was "the big comer" in the printing field. He left the letterpress firm, which was organized by his father to set up his own organization. Establishing himself in small rented quarters, he invested in a small duplicating offset press, and the necessities of an office at 714 W. Wisconsin Avenue. Another duplicator was added, then a 17 x 22" Harris, and another 17 x 22" Harris; followed by the addition of a 28 x 42" Harris.

By 1943 the company was occupying all available space it could rent in the building where it was located,

and in November, 1943, the firm acquired its own building at 3820 W. Wisconsin Avenue. With WPB approval, the building was completely remodeled and made into a modern lithographic plant.



W. A. Krueger

Today, the personnel numbers 50. More and larger equipment has been added, the latest being a 39 x 52" press, together with a step - and - repeat machine, larger vacuum frames and line-up tables. Future plans call for the installation of a color camera and multi-color presses.

Mr. Krueger attributes the growth of the company to creative selling. "We sell an idea rather than merely paper, ink and press time," he says. "We have complete facilities for our customers, from planning to mailing.

Today, the personnel numbers 50. More and larger equipment has been added, the latest being a 39 x 52" press, together with a step - and - repeat machine, larger vacuum frames and line-up tables. Future plans call for the installation of a color camera and multi-color presses.



The new office and plant recently purchased and occupied by the company has 35,000 square feet of floor space, and more and larger lithographic equipment was added.



One example of Krueger's creative selling is the "House of Inspiration." In this air conditioned display room, a customer not only sees samples of work the company has produced, but has access to several thousand samples of jobs done by other advertisers throughout the country. These are contained in files indexed by types of businesses.

Such creative selling has always helped to take us out of simple price competition."

One example of the firm's creative selling is the "House of Inspiration." In this air-conditioned, display room, a customer not only sees samples of work the company has produced, but has access to several thousand samples of jobs done by other advertisers throughout the country. These are contained in file boxes, indexed by businesses.

Recently, the Krueger company established a separate department for handling company magazines, and a competent editor is in charge. Special facilities are provided in the art and production department for this work.

Associated in the firm with Mr. Krueger are Robert A. Klaus, vice president; Arthur M. Wood, secretary and sales manager; and Harry Quadracci, superintendent.

### Philadelphia Asks NAPL Meeting

The Philadelphia Litho Club has invited the National Association of Photo-Lithographers to hold its September 1945, convention at Philadelphia, possibly at the Bellevue-Stratford Hotel, with the probability that a city-wide "Lithography Week," sponsored by the municipal government, would be held. William J. Stevens, president of the Litho Club, stated that he had presented the club's plan to Walter Soderstrom, executive secretary of the NAPL. The plan also includes an extensive exhibit of lithography, and a program for a get-together for litho clubs from all parts of the country, enlarging on the idea inaugurated at the recent NAPL meeting in New York.

### Detroit Group Changes Name

After January 1 the Detroit Typographic Franklin Association will be known as the Graphic Arts Association of Michigan, C. C. Means, manager, has announced. The group was recently re-organized to be of wider service in Michigan, and includes a number of lithographers in its membership.

# CRAFTSMANSHIP...

It takes many types of specialized skills to make a good lithographic plate. Be sure that the skill of your craftsmen is supported by the *right* chemicals—**MERCK CHEMICALS FOR THE GRAPHIC ARTS.**

Exacting laboratory control ensures their purity, uniformity, and reliability. You can depend on them for the same good results, from the same procedures, every time. Write for catalog.



**MERCK & CO., Inc.** *Manufacturing Chemists* **RAHWAY, N. J.**

New York, N. Y., Philadelphia, Pa., St. Louis, Mo., Elkton, Va., Chicago, Ill., Los Angeles, Cal.

In Canada: MERCK & CO., Ltd., Montreal and Toronto

## New Cincinnati Litho Club Holds First Meeting

**A**NOTHER litho club has taken its place in the growing list of such organizations throughout the country with the formation of the Cincinnati Litho Club in that city. The first meeting was held November 17 at Hotel Gibson under the active leadership of Chester A. Scheidler, Chicago manager of Charles Hellmuth Printing Ink Corp. Seventeen persons attended including mostly superintendents and foremen of Cin-

cinnati lithographing concerns, and Clifford Hebbeler, Hennegan Co., was appointed temporary chairman.

Plans were made at this first meeting for another meeting December 8 at which time officers were to be elected, general plans made, organization committees chosen and other business accomplished.

Mr. Scheidler has also been active in the organization of litho clubs in Milwaukee, Minneapolis and St. Louis.

## Mitchell Becomes H-S-P Chairman, Other Changes



R. V. Mitchell

A. Stull Harris

George S. Dively

**R.** V. MITCHELL, who has been president of Harris-Seybold-Potter Co., Cleveland, for 22 years, has become chairman of the board of directors and assumes chairmanship of the executive committee, the company has announced. He will be responsible for over all guidance of the affairs of the company and devote his time principally to policy formulation and the expansion program. Mr. Mitchell has long been active in the affairs of graphic arts organizations, having been one of the founders of the Lithographic Technical Foundation of which he is now a director. He is president of the National Printing Equipment Association, a director of General Printing Ink Corporation of New York, and is a member of the directorates of several other concerns.

A. Stull Harris, who becomes president of the company has long been prominent in the development of

rotary offset lithographic and typographic printing machinery. He is the son of the founder, the late A. F. Harris, and has been associated with the activities of the company for 31 years, originally starting in the engineering department. He was for many years a road service technician installing and repairing press equipment, and instructing users in press operation. For some time he was executive in charge of manufacturing operations. As vice president in charge of engineering, he has been active in many of the developments and improvements in Harris presses.

George S. Dively, secretary and treasurer, steps into the position of vice president and general manager. Mr. Dively is a graduate of the University of Pittsburgh Engineering School and the Harvard Graduate School of Business Administration. Before joining the Harris company in

1937 he had served industry in various engineering, production, sales, and financial capacities.

R. L. Miller, previously assistant treasurer, becomes treasurer of the Harris company. Frank Szuter, auditor, also becomes the corporate secretary. G. C. Houck, who has been controller of the company's Seybold Division, was made assistant treasurer. N. C. Scourfield, formerly Works manager of the Seybold plant at Dayton, Ohio, where cutting machines and other papermill and bindery machinery is manufactured, becomes manager of that division.

H. A. Porter, long Harris' vice president in charge of sales, becomes a member of the executive committee. Mr. Porter recently announced major sales department changes, integrating the Harris and Seybold sales under his direction. In this connection he has moved J. C. Dabney, Seybold Division sales manager, to the Cleveland office as assistant manager of sales of the company.

J. W. Valiant, vice president in charge of sales for the eastern district, with offices in New York and Washington, D. C., has become a member of the executive committee.

William Guy Martin, vice president in charge of western district sales, at Chicago, has had his previous responsibility increased by the addition of Seybold Sales throughout the mid-west and far west, where combined direct selling has been established with offices in Chicago, St. Louis, San Francisco and Los Angeles.

A new office for direct sales is being set up in Dallas under the direction of Gordon H. Hughes, formerly assistant district sales manager in Atlanta.

Mr. Mitchell states that both of the company's plants are at full production on practically 100 per cent war work, and that the organization changes are in preparation for post-war expansion.

The recent purchase of the Charles N. Stevens Co., Chicago, and the establishment of a Used Machinery Division in Chicago under Ren R. Perry, are additional steps in the company's expansion program.

# HOW FOX RIVER HELPS YOU SELL BETTER

## Letterhead Paper



**MORE PROFIT FOR YOU . . .**  
**prewar quality for your**  
**customers . . . with Masterline**  
**ALL-RAG Anniversary Bond**

**WRITE TODAY FOR FREE UNIQUE "SEE FOR YOURSELF" KIT**

Here's timely, practical help for printers, lithographers, engravers, paper merchants: Fox River's "See for Yourself" comparison kit—featured in national advertising—helps you increase your letterhead profits through visual proof that now, more than ever, it pays to step up from non-rag and part-rag papers *all the way to ALL-rag!*

The blunt fact is that many non-rag and part-rag papers tend to be somewhat dull and grayish these days, due to wartime shortages of bleaching chemicals. Only *all-rag* stock — such as Masterline Anniversary Bond — remains just as clean, crisp, white, permanent and impressive as before the war! Yet distinguished Anniversary Bond costs the user only  $\frac{1}{5}$ ¢ more per letter than 25% rag-content stock.

Write today for a copy of our "See for Yourself" portfolio . . . and ask for extra copies for your preferred prospects.

FOX RIVER PAPER CORPORATION, 406-L.S. Appleton St., Appleton, Wis.

### *Masterline* PAPERS FOR BUSINESS

ANNIVERSARY Bond, Ledger, Onion Skin, 100% rag  
OLD BADGER Bond and Ledger, 75% rag      ENGLISH Bond and Ledger, 50% rag  
DICTATION Bond, Ledger, Onion Skin, Tru-Opaque Bond, 25% rag

**All-Rag ... ONLY**



**MORE PER LETTER**

## ANNIVERSARY BOND

A FOX RIVER *Masterline* PAPER

### NATIONALLY ADVERTISED TO YOUR BEST PROSPECTS



Cure wartime "letterhead-aches" with *all-rag* Anniversary Bond — that's the theme of current Fox River advertising in selected national magazines . . . Banking, Purchasing, Dun's Review, The Reporter of Direct Mail Advertising . . . reaching almost 100,000 of America's top-flight executives and users of fine business papers (your best prospects for better letterheads). Follow up, and increase your letterhead profits, with our "See for Yourself" comparison kit . . . a practical, convincing selling tool . . . yours for the asking.

## Philadelphia Club Hears Robinson, Holds Party

**W**ORKERS in lithography are prepared to contribute to the advancement of the industry from which they ask a higher standard of living, declared Benjamin M. Robinson, counsel for the Amalgamated Lithographers of America, addressing the November 27 meeting of the Philadelphia Litho Club, at the Poor Richard Club. "The ALA is committed to a program of cooperation with employers to see that the lithographic industry has sufficient trained men to meet the needs of this industry," he said. Mr. Robinson outlined several points toward which he said the Amalgamated is moving in general. These include two weeks vacation with pay after two years employment, regularity of employment, guaranteed weekly wage, and higher wages. He praised the recently formed Joint Council composed of representatives of labor and employers, and pointed to the advertising program of the ALA which is now under way as examples of labor's interest in the advancement of the industry. "There will be full employment in this industry for a long time to come," he asserted.

Over 60 attended the meeting, and business of the evening included the introduction of three new members. They are Herbert Bradt, Zabel Brothers Co.; Charles J. Kriessman, Edward Stern & Co.; and Merton O. Meade, Sr., Dando Schaff Printing & Publishing Co. William J. Stevens, Edward Stern & Co., club president, presided.

The annual Ladies Night of the club was held Friday, December 1, at McCallister's restaurant, and about 290 members and guests attended the evening program which included dinner, dancing, entertainment and prizes. Merle Schaff, of the Dando Schaff company, was general chairman of the affair. Mr. Stevens was in charge of artwork and promotion, Elmer Strange and Anthony Capello had charge of prizes and John Knellwolf took care of reservations.

The next regular meeting of the

club will be Monday, January 22, when the annual quiz session is scheduled.

### LTF Offers \$10 Membership

In order to make more copies of textbooks, bulletins, manuals, and other material available to key men and men "in the back of the shop," the Lithographic Technical Foundation has announced a new \$10 per year contributing membership. The new membership is available to any lithographic employee whose company is a member of the foundation, and entitles the employee to full membership including a copy of every book, bulletin, manual, and all other literature published by the organization as well as advice and counsel on the solution of technical problems.

Several of the 23 projected textbooks and 23 shop manuals of the foundation have already been published, and all are expected to be released within the next six months. Wade E. Griswold, executive director said. Mr. Griswold said that the new \$10 membership plan was arranged in response to many requests for additional copies of publications for employees of member firms. Beginning January 1, only one free copy of each book or publication will be sent to each member company, and addi-

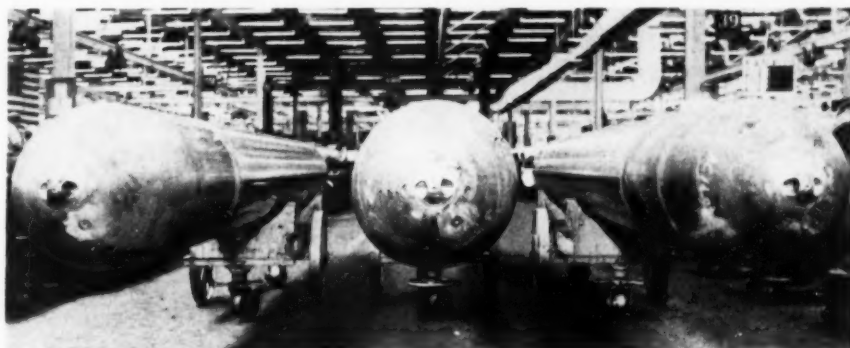
tional copies will be available to the men of these companies through the new membership plan. Mr. Griswold stated that many member companies have already entered contributing memberships for their key employees.

### General Printing Changes Name

The name of the General Printing Co., Springfield, Mass., has been changed to General Offset Printing Co., as a result of changes in ownership as reported here last month. Ben Swirsky, former owner, has now opened a trade composition business in the Myrick Building, an interest which he retained when he sold the company. Joseph Venti is top man in the new General Offset company, and Ralph Hencks is now general manager. Milton Hilyard is in general charge of the plant. Elwin Warner is in charge of stripping and camera. Jack Myles is in charge of the platemaking department, and Samuel Chester and Paul Venti, are in charge of the pressroom.

### Illinois Group Announces Course

The Graphic Arts Association of Illinois has announced a course of lessons and drill in offset printing estimating, which will start Jan. 4, 1945, and continue for 16 weeks. This is the third year for the project which will be conducted in the Association's enlarged class room on the eighth floor at 105 W. Monroe Street.



### From Lithography to Torpedoes

From lithographed cans to giant surface craft torpedoes . . . a trio of the Mark 15 torpedoes, some 25 feet long, produced by the American Can Co. at its Forest Park, Ill. plant for the U. S. Navy. First publicly displayed at the Waldorf Astoria Hotel, New York, on November 22, at a luncheon presided over by D. W. Figgis, president of the can company, and attended by Vice Admiral Herbert F. Leary, U.S.N., Rear Admiral Harry L. Brinser, U.S.N. and numerous other Naval and American Can Company officials as well as representatives of the press. The giant torpedo was later shown in Grand Central Station, N. Y., as part of the Sixth War Loan.

*The way to*  
**FASTER**  
*and BETTER*  
*Office Work*

Only the most efficient tools can be used in the war effort. This is just as true in the office as in the shop. For office and shop paper work, quality papers are the "tools" that produce better results faster.

Every day, all over America, *Parsons Papers* are stepping up production. Faster and better paper work is being turned out because these quality papers increase clerical efficiency. Their cotton fiber basis provides a faster working surface that types clearly, erases cleanly and resists handling.

Write today for Demonstration Folder of these superior business papers and see how they can be used in your business.

**PARSONS PAPER COMPANY**  
Holyoke, Massachusetts

***Parsons Paper***  
*Specialized for Modern Business*

#### **Wilson, Jones Earnings Up**

Wilson Jones Co., Chicago manufacturers of loose leaf books, ledgers and other commercial and school supplies by offset and letterpress, ended its fiscal year, Aug. 31, 1944, with a net income of \$300,243, after provision for federal taxes and other charges, according to a statement from Benjamin Kulp, board chairman, and Fred D. Pitt, president. Net sales were \$6,109,527, as against \$7,054,076 in the preceding year and \$6,952,364 in 1942. Current net income is equal to \$1.14 per share on 263,500 shares of common stock, as against \$1.36 per share last year. Net current assets as of Aug. 31, were \$3,058,584, an increase of \$153,667 over the balance a year ago. Ratio of current assets to liabilities was over ten to one.

#### **American Can Appoints Taylor**

Russell C. Taylor, vice president in charge of general line manufacturing for the American Can Co., has been placed in charge of all of the company's container manufacturing plants, both general line and packers. Consolidation of all manufacturing plants under Mr. Taylor follows the recent creation of a new department of Research and Development headed by James A. Stewart, vice president, who formerly was in charge of packer's can manufacture.

#### **Commanday Heads Charity Drive**

Frank Commanday, Commanday-Roth Co., New York lithographers and printers, is chairman of the graphic arts and fine paper division of the current drive of the Federation of Jewish Philanthropies. He presided at the division's annual dinner November 29 at the Harmonie Club, at which a 100 per cent response was made to the roll call for contributions.

#### **Moebius Reported Missing**

Lt. Howard E. Moebius, executive of Moebius Printing Co., Milwaukee printers and lithographers, has been reported missing in action over Europe. He has served in the armed forces since early in 1943.

**MODERN LITHOGRAPHY**

### Geist Sees Big Printing Demand

A large demand for printing and lithography to help industry in re-conversion and to spark the tremendous selling program which must follow the war was predicted by Ellsworth Geist, sales manager of the S. D. Warren Co., Boston paper manufacturers, speaking before the Graphic Arts Association of Baltimore, November 9. He stated that one company, the Armstrong Cork Co., which might be considered typical, made a careful analysis of its pre-war printing needs, inventoried the booklets, folders and forms on hand, found much of the material obsolete or out of print, and listed that which will have to be bought. Added to the list were such new booklets as will be needed to promote new products. The Armstrong men met with their printers to work out a production schedule and found that the job would take at least two years by using all production facilities available to them. Such a task will be common to all types of businesses he said.

### Show Rare Lithographed Music

Rare specimens of sheet music with covers lithographed in colors, some dating from the 1830's are being currently shown in a special exhibit at the Newberry Library in Chicago. Following the introduction of lithography to this country about 1825, music printers discovered its advantages for economical and effective use of color on pictorial music covers and in the Chicago exhibit are many examples of the best work of the early years up to the Civil War period. Among the "masterpieces" shown from a large collection recently presented to the library are examples of the work of many historically famous lithographers, including such names as Pendleton, Bufford, Thayer, More, Weber, Endicott, Currier and Sarony.

### Lithoman Talks on Transport

Q. M. Phillip, traffic manager, Universal Lithographing Co., Chicago, delivered the opening address in a series of talks on transportation at the Hyde Park Y.M.C.A., Oct. 26, his

topic being "History and Romance of Transportation." Mr. Phillips is a member of the Speakers Bureau of the Chicago Junior Traffic Club, which is promoting the lectures on all types of transportation among Chicago clubs and other groups.

### GPI Surveys Color Demands

A booklet "Color Acceptance," a factual record of consumer demands for color on a wide range of products including ink and paper, has just been issued by the Eagle Print-

ing Ink Co. Div. of General Printing Ink Corp. Contents of the booklet are based on the third annual survey on color uses by the company. Another booklet "Color Standards," (second edition) has also just been published by GPI. It provides a check-list of color standards and color systems widely used in industry and science. It lists a total of 48 items, 14 more than appeared in the first edition. Copies of both booklets are available from the company at 100 Sixth Ave., New York 13.

At this season of the year our thoughts usually turn to the custom of saying,

## Greetings

No other word seems to mean so much. This year, however, we wish to further our expression and dedicate

## Best Wishes

to our fighting forces. May success and some degree of happiness be theirs.

## BINGHAM BROTHERS COMPANY

Main Office: 406 PEARL STREET, NEW YORK 7  
PHILADELPHIA BALTIMORE ROCHESTER NEWARK GARWOOD

*The News*  
IS SPREADING FAST!

TELL YOUR  
**PRESSMAN**  
ABOUT IT!



Here's what Beccard's will do to those ink and paper problems in the pressroom: It's a neutral drier that will not crystalize, makes ink trap when one color is printed over another; improves distribution of inks making them lay smooth and even on solids; gives ink good lifting properties, producing sharp, clear impression when fine screen half-tone plates are used; eliminates smudgy, smeary appearance, makes ink set rapidly diminishing offset, eliminates ink from piling or caking up on plates, rollers, and rubber blankets. Beccard's does all this without darkening or weakening the color of inks. Let your pressman read this.

HUNDREDS OF LITHO OFFSET PRESSMEN FROM COAST TO COAST HAVE PUT THEIR APPROVAL ON BECCARD'S AFTER GIVING IT A FAIR TRIAL IN THE PRESSROOM.

**SEND IN A TRIAL ORDER  
WE WILL SHIP 5 OR 10  
POUNDS ON APPROVAL**

Selling Agents

**ROBERTS & PORTER, Inc.**

*Lithographers' Suppliers*

402 SOUTH MARKET STREET - - - CHICAGO, ILL.  
100 LAFAYETTE STREET - - - NEW YORK, N. Y.

**ASSOCIATED INK CO.**

*West Coast Agents*

237 FIRST STREET - - - SAN FRANCISCO, CALIF.



FOR OVER  
**HALF A CENTURY**

*Whiting's*

**TEXTILE BOND**

has enjoyed nationwide popularity. It is the standard of medium price Bond papers. Clear in color and formation, bulky, rugged, and with its exceptional cockle finish—

Textile Bond is —  
The Outstanding  
50% Rag Bond

Whiting's Textile Bond is offered in White and 6 Colors

White — Substance 13 — 16  
Colors — Substance 16 —

Write for samples

Blue  
Buff  
Grey  
Melon  
Primrose  
Quaker Grey

**WHITING PAPER COMPANY**

HOLYOKE, MASS.

NEW YORK  
154 W. 14th ST.

PHILADELPHIA  
619 CHESTNUT ST.

CHICAGO  
111 N. CANAL ST.

BOSTON  
10 HIGH ST.

When you think of *writing* —  
think of *Whiting!*

### Supply Guild Initiates 21

The Printers' Supply Salesmen's Guild of New York initiated 21 new members into its ranks November 14 at a dinner meeting held at the McGraw Hill Building auditorium. The initiates included a number of men who serve the lithographic branch of the trade, including: Eugene Falco, Vance R. Hood, and E. J. Johnson, Hood-Falco Co.; William Freedman, Freedman Cutout; E. J. Kane, Minnesota Mining & Mfg. Co.; E. F. Madden, Kohl & Madden Printing Ink Co.; Thomas Morgan, Modern Lithography; Floyd Peters, Rapid Roller Co.; Michael R. Rosalia, J. H. & G. B. Siebold; A. Ruppell, Roberts & Porter, Inc.; Morris Schwartz, Printcraft Representatives; George L. Thompson, Litho Chemical & Supply Co.; George J. Walsh, Offset Engravers Associates; and W. J. Wasmer, H. D. Roosen Co. Norman L. Rowe, Ideal Roller & Mfg. Co. is president of the guild, and Harry Grandt, Roberts & Porter, is entertainment chairman.

The guild held a War Dance, for members and lady guests December 1 at the St. Moritz. Arthur J. Tarling, Sinclair & Valentine, guild vice president, was in charge of arrangements.

### Baldwin Group Hears Air Ace

The Round Table Club, sponsored by the Baldwin Paper Co., New York, met November 30 at the Advertising Club and heard a first hand account of the air fighting over Europe from a pilot who only a short time before had completed his 85th mission. He is 1st Lt. Robert Wehrman, of the U. S. 8th Air Force, who has received numerous decorations from both Canada and the U. S. for his work as a fighter pilot. Henry Himmell, of the Baldwin company presided, and other speakers who discussed the current paper supply situation were Harold Holden, Oxford Paper Co., and William Darling, Riegel Paper Corp. Mr. Holden stated that the paper situation will remain tight for several months at least, while Mr. Darling discussed a new resin impregnated paper which can be used as a lamination on wood or other material,

with which his company is experimenting. Over 60 attended the affair, which is held every Thursday by the Baldwin company, with paper men, lithographers, printers, and other users of paper, as guests.

### To Address Advertising Clubs



Geo. F. Brown, (above), Arvey Corp., Chicago and Jersey City, mounters and finishers, is to give a series of talks to advertising clubs throughout the midwestern states on the subject: "Point-of-Purchase Advertising Now and After the War." Concerning this field, Mr. Brown says, "Already hundreds of new products for postwar marketing are making their bow—and it's only a beginning. With the newcomers, to make their virtues known, new point-of-purchase displays appear and add to a rapidly mounting interest in that form of advertising. Practically all authorities agree that point-of-purchase advertising is on the threshold of great expansion in volume, and forward strides in design and coloring, in better production equipment, processes and techniques, and in new materials that have come out of the war." Mr. Brown's surveys in this field of advertising have been brought up-to-date by constant research, so that present and future problems are analyzed and presented, with the help of graphic charts. Mr. Brown has been associated with the advertising field, for 20 years, the last five of which have been with Arvey Corporation.

### Eysenbach, Milwaukee, Dies

Funeral services were held November 10 at Benton Harbor, Mich., for Gus Eysenbach, former midwestern lithographer. Mr. Eysenbach had been employed by various Chicago firms, including Edwards & Deutsch Lithographing Co., of whose Milwaukee, Wis., branch he was manager at the time it was discontinued, some years ago. Thereafter he retired to a Benton Harbor farm.

### ALA Favored in Dispute

In a jurisdictional case between the Minneapolis Printing Pressmen & Assistants Union, and the Amalgamated Lithographers of America, the National Labor Relations Board recently decided in favor of the lithographers union representing employees of the Midwest Printing Co., Minneapolis. "In view of the difference in skill and duties between the lithographic employees and those engaged in other types of printing," the decision stated, "it is apparent that employees engaged in the offset or lithographic process constitute a distinct group possessing a community of interest such as to warrant our finding that they constitute a separate appropriate unit for the purpose of collective bargaining." In a previous case concerning employees of the Con P. Curran Printing Co., St. Louis, similar issues were raised, and the earlier case was cited in the Minneapolis action.

### Warren Research Man Dies

Dr. George W. Coggeshall, 76, chemist and director of research of the S. D. Warren Co., Boston paper manufacturers, died November 18 at the Beverly (Mass.) Hospital. A graduate of Grinnell (Iowa) College, he received his Ph.D. degree from the University of Leipzig in 1895. Mr. Coggeshall had spent many years in industrial research and had made developments in pulp and paper products, and had been active in a number of national chemical and research organizations.

### Son Killed in Air Crash

Robert H. Boyles, son of Lucien Boyles, president of Lincoln Lithograph Co., Chicago, was killed in an airplane collision, November 6, at Luke Field, Ariz., where he was in training as a cadet of the Army Air Forces. The accident happened 1,400 feet in the air when the plane which young Boyles was piloting on a practice flight was struck by a falling plane from which the pilot had bailed out. Mr. Boyles, who was 21, enlisted two years ago while a student at Culver Military Academy.

# Season's Best Wishes

*Let us all work in the New Year to regain  
the Peace on Earth which we have lost*

THE MAKLIN LITHOPLATE GRAINING CO.

551 WEST CONGRESS STREET, CHICAGO, ILL.



***This can contains  
more than  
just ink!***

Into every can of Sinclair & Carroll ink goes the knowledge, experience and skill we have developed during many years of research and manufacture of lithographic inks. That's why Sinclair & Carroll has come to be known among lithographers as "a dependable source of supply."

**SINCLAIR & CARROLL CO., Inc.**

**LITHO—INKS—OFFSET**

591 Eleventh Avenue

New York City

Tel. BRyant 9-3566

CHICAGO

440 W. Superior St.

Tel. Sup. 3481

LOS ANGELES

417 E. Pico St.

Tel. Prospect 7296

SAN FRANCISCO

345 Battery St.

Tel. Garfield 5834

NEW ORLEANS

211 Decatur St.

Tel. Magnolia 1968

## Chicago Design Exhibit Shows Conservative Trend

**E**XTRAVAGANT modern motifs find little favor among the better printing designers, judging from the evidence on display at the 18th annual exhibition of "Design in Chicago Printing," sponsored by the Chicago Society of Typographic Arts, which opened at the Newberry Library in that city, Nov. 16. Over 1,000 entries were submitted and from these the judges selected some 200 for hanging in the show, all of them notable for their conservative treatment of design and layout.

Fourteen awards were made by the jury, whose selections for the different classes of products were based on superior excellence of design, quality of the printing and suitability to purpose. Failure to specify on entry blanks the printing process used, again, as in the past, prevented ready identification of lithographed entries. Among the 14 winners, however, were the following:

Stationery—for Esquire Magazine; design by Don May; produced by Advance Lithographing Co.; announcement—for the Caxton Club; designed by Louis Battiste; produced by R. R. Donnelley & Sons Co.; wine list—for Stevens Hotel; designed by Archie M. Schrom; produced by D. F. Keller & Co.; book—designed by Laura Bannon; produced by Newman Rudolph Lithographing Co.; book, by Rand McNally & Co., with plates by Chicago Lithoplate Graining Co.

Other lithographers whose names appeared on entry blanks included: Ketterlinius Lithographic Mfg. Co.; Central Lithographing Co.; Photopress, Inc.; Collins, Miller & Hutchings, and Offset Printing Co. Both Donnelley's and the Keller Company were also represented by several other entries among the 200 shown. The show is to continue at the Newberry Library until Jan. 20, 1945.

## Lutz & Sheinkman Ownership Undergoes Changes

**T**HE interest of Julius Weinstein, president, of Lutz & Sheinkman, New York lithographers, was sold during November, and the corporate organization of the company has been revised. Mr. Weinstein's interest was purchased by Herbert S. Nemeroff, and Frances Nemeroff, who are vice president and treasurer, respectively, under the new organization. The amount involved was reported to be \$300,000.

Jacob Greenberg, formerly treasurer of the firm is now president, and Jean Greenberg is secretary. Counsel for the transaction was Bernard G. Nemeroff. The name and operation of the firm will remain the same, he said.

The company employs about 275 persons and has one of the largest pressrooms in the New York area, operating about 35 offset presses, approximately half of which are two-colors. The plant also contains varnishing equipment, complete camera and platemaking facilities and complete bindery equipment.

Herbert Nemeroff, one of the new principals, was formerly an executive with the National Screen Service Co., Detroit movie producers.

### Chicagoans in War Drive

With 83 per cent of their quota of \$130,000 subscribed by Nov. 1, Chicago lithographers, printers and allied firms expected to go over the top in the annual Chicago Community and War Fund drive. Success of the campaign is attributed to use of "flying squadrons" who visited printing establishments to explain the uses to which the contributions will be put. Speakers included wounded soldiers who told of the USO recreation program in the military areas. Employers in large and small plants have halted operations to permit employees to attend the programs on company time, the feeling being that with full knowledge of how their donations are to be used, employees will more readily give. This plan was developed under the direction of Edward

Lennox, president of American Color-type Co., general chairman of the graphic arts section of the drive.

### Arvey Man on Radio

Paul Godell, vice president and general sales manager of Arvey Corporation, was the featured speaker on a broadcast over station WCFL, Chicago, November 12th, marking the opening of the Sixth War Loan Drive. Mr. Godell gave a brief outline of the war work being done at Arvey's Jersey City, Detroit and Chicago plants, and concluded with a plea for every American to help put the Sixth War Loan over the top in record time.

### F. A. Geiger, Newark, Dies

Frank A. Geiger, 66, president of Geiger Brothers, Newark, N. J., calendar and advertising firm, died November 8, at a Newark hospital following an illness of three months. He was the son of the founder of the company who started the business 60 years ago. Mr. Geiger was treasurer of the National Advertising Specialty Association.

### Talks on Offset at Minneapolis



Norman A. Mack, (above), technical director of Roberts & Porter, Inc., and Jack L. Bluemer, district service manager of Harris-Seybold-Potter Co., were the speakers at the November 15 meeting of the Minneapolis Club of Printing House Craftsmen. The meeting, which was held at the Curtis Hotel, was devoted to offset lithography, with Mr. Mack speaking on "Platemaking—Past and Present," and Mr. Bluemer traced the development of the offset press from single color through the two-color, to the large four-color presses. A question and answer period followed the talks.

## LET US PAUSE

... at this Christmas Time to think of our boys  
on the battlefields of the world and breathe a  
prayer that they may find some measure of  
Christmas happiness.

## LET US PLEDGE

... all our efforts in the year to come to bring  
them home for the next Yuletide.

**F. M. CHARLTON CO., Bookbinders**

345 HUDSON STREET



NEW YORK 14, N. Y.

Telephone: Walker 5-3871

# BLANKOT

Reg. U.S. Patent Office

### A NEW REMEDY FOR AN OLD CONDITION

BLANKOT is a liquid that immediately rectifies bad conditions of rubber  
blankets on offset presses, whether caused by grease and oil, water, or  
atmospheric conditions, all of which make rubber blankets unfit for use.

*Apply BLANKOT with a soft rag or cheese cloth*

MANUFACTURED ONLY BY

**MARTIN DRISCOLL & CO. ★ CHICAGO, ILL.**

GREAT WESTERN PRINTING INK CO., PORTLAND, OREGON ★ BRANCH FACTORY, MILWAUKEE, WIS.

### Joint Advisory Council Meets

The Joint Lithographic Advisory Council met in St. Louis November 30 and December 1 and 2 and discussed broad lithographic industry and labor problems in its capacity as a forum of management and labor. An official announcement on the business of the meeting was to be made later in December. All members of the council were present. They are, for management: L. H. Jackson, Stecher-Traung Lithograph Corp., Rochester, N. Y., and San Francisco; Leonard H. Knopf, the Meyercord Co., Chicago; George E. Loder, National Process Co., New York; John M. Wolff, Jr., Wolff Printing Co., St. Louis; W. Floyd Maxwell, secretary, Lithographers National Association, Inc., New York; Harry Brinkman, Foto-Lith, Inc., Cincinnati; president National Association of Photo-Lithographers; and Walter E. Soderstrom, secretary, NAPL. Representatives of the Amalgamated Lithographers of America are: International President William J. Riehl of New York; International 1st Vice-President and Secretary-Treasurer Robert Bruck of Chicago; International Vice-President Fred W. Rose of St. Louis; International Vice-President Francis P. Slater of San Francisco; Benjamin M. Robinson of New York, counsel; John Blackburn, president of Local No. 1, New York; and Fred Zeitz, president of Local No. 4, Chicago.

### Tells of Holyoke Papermaking

A recent issue of the Wall Street Journal devoted several columns to a description of the fine paper manufacturing activities which center in Holyoke, Mass. The article states that Holyoke has clearly established world leadership in fine paper as a result of the war. The article adds that the reason so many mills located in New England years ago was that water-power and pure water were plentiful. Today it requires about 100 gallons of water to make one pound of paper. Biggest operation in Holyoke today is the American Writing Paper Co., which in 1899 consolidated 16 mills in Holyoke and nine elsewhere. At

present its operation is concentrated entirely in Holyoke, with nine mills and a capacity of 700,000 pounds of paper per day. Parsons Paper Co., and Carew Mfg. Co., other companies which are located in the Holyoke area today, were founded in 1853 and 1848 respectively.

### Boston Club Studies Processes

Speakers on lithography and letterpress featured the November 20 meeting of the Boston Club of Printing House Craftsmen, held at Hotel Gardner, and a great deal of interest was shown in the discussions. Speakers for lithography were Charles Mallett, Rand Avery-Gordon Taylor, Inc., Boston, and Ellis Bassist, of the Lithomat Corp., Cambridge. Presenting the letterpress side of the picture was Russell J. Hogan, Blanchard Press, New York. Joseph Holmes, Wright & Potter, who was also scheduled to speak on letterpress, was unable to attend.

### Milwaukee Club Elects Simon

Edwin F. Simon was elected president of the Milwaukee Litho Club recently, succeeding Fred J. Dobbertin. Columbian Art Works. Fred Seiwert was elected vice president succeeding Charles Herchner, Imperial Lithographic Co., and Howard Buchta, E. F. Schmidt Co., was re-elected secretary-treasurer.

### Neenah Gets Third "E"

Neenah Paper Co., Neenah, Wis., makers of bond and ledger papers, received its third award of the Army-Navy E, November 25. The company's first award was in August, 1943, and the first white star was added in April, 1944.

### Paper Man Back from Sea

Lt. Bruce L. Kubert, USNR, treasurer of Paper Sales Corp., New York, an officer of the cruiser Brooklyn, which was in action at Salerno, Anzio, and the southern France invasion, has just returned with his ship to Brooklyn, N. Y. after being at sea a year and three months.



### Ink Makers May Do Research

The possibilities of setting up an industry wide technical research organization for the printing ink manufacturers were discussed by the directors of the National Association of Printing Ink Makers at a meeting November 28 at the Bellevue-Stratford Hotel, Philadelphia. The directors instructed David Sloane, secretary, to make a study of research activities in other industries.

### Ernest Hart, Rochester, Dies

Ernest Hart, 86, who retired from the Henry Conolly Co., Rochester, and sometimes was referred to as the dean of Rochester printing trades, died December 5 after a long illness. He established his own printing business in Rochester while still in his 'teens, and during his long career was associated with several printing companies.

### What became of...?

CAPT. JACK KRONENBERG, U. S. Army, will be remembered as a founder and past president of the Young Lithographers Association of New York, and was with the S. D. Warren Co. prior to his entering the army. From Washington, Capt. Kronenberg writes:

"It's been two years since I left New York. The first year I spent at the Army Map Service, and when I left I was executive officer of the Production Division (assistant to Lt. Col. James Strobbridge). Then I spent three months in the Publication Division, Adjutant General's Office as liaison with the Government Printing Office. Since last December I've been on the staff of the Army Service Forces Headquarters representing the Army in the Paper Division and the Printing and Publishing Division of the War Production Board.

"My office is 2425, Temporary D, Washington, in the same wing as the Paper Division, and in a building adjacent to the Printing and Publishing Division."

# GREETINGS OF THE SEASON



## GODFREY ROLLER COMPANY

*Sole Manufacturing Agents*



211-217 No. Camac St.  
Philadelphia, Pa.

WILLIAM P. SQUIBB, President

Roller makers for 79 years. Lithographic — composition — newspaper — varnish — lacquering — every kind of good roller required for good printing and lithographing.

## Do you remember back when Sales Campaigns were in fashion?

**O**F COURSE, we all do; and certainly we all—manufacturers, lithographers, and lithographers' customers—will be obliged to polish up our sales machinery for that period of selling which sooner or later is bound to return.

Among your plans for the future, we suggest that you consider seriously your chemicals. Remember there is a "one stop" source for every chemical need—MALLINCKRODT.

As a part of your preparedness, see that you have in handy reach our descriptive price list, "Chemicals for the Graphic Arts". If you don't have it, drop a card.

### MALLINCKRODT CHEMICAL WORKS

MALLINCKRODT ST.  
ST. LOUIS 7, MO.



74 GOLD STREET  
NEW YORK 8, N. Y.

CHICAGO • PHILADELPHIA

LOS ANGELES • MONTREAL

### THE MALLINCKRODT LINE

Complete from Acids to Zinc Stearate, the Mallinckrodt Line contains such items as Mallinckrodt Ammonium Bichromate, improved especially for lithographic use—Albumen Egg Scales—Hyporice\*, hypo in rice-like grains—Pictol\* (developing agent) with superior qualities—Hydroquinone—Sodium Sulfite—and other items of the line cast credit upon more than 77 years of MALLINCKRODT photo-chemical manufacture.

\*Trade Mark Reg. U. S. Pat. Off.



MODERN LITHOGRAPHY



## EQUIPMENT & BULLETINS

### Moore Labs. Announce Chemicals

Moore Laboratories, Detroit, manufacturers of International Halftone and Mezzograph screens, has announced a new line of chemical specialties for lithography, and has published a booklet describing and pricing each of more than 20 items. Among the specialties which the booklet describes are: Moore's Koverkote acid proof lacquer, for protection of photographic trays, sinks, etc.; Koverkote cutting lacquer or dot etch lacquer; airbrush retouching liquid; Loctite stripping cement; Koverkote etching ground; Matteine ground glass varnish; retouching dyes; retouching aid which removes grease, fingerprints, or other water repellent substance; overlay lacquer, a liquid masking medium for airbrush work; retouching dye remover; and offset plate image remover. The latter preparation is said to remove the image from an offset plate and render it ready to receive another image without further treatment. The booklet states that this solution will remove the ink and the underlying colloid but does not affect the grain.

MODERN LITHOGRAPHY readers may obtain copies of the booklet, titled "Moore's Chemical Products for Lithography," by writing to Moore Laboratories, 62 West Baltimore, Detroit 2.

### LTF Issues More Textbooks

A revised edition of Offset Plate-making (albumen), and a newly written book Offset Photography (line) are the most recent additions to the library of lithographic textbooks being published by the Lithographic Technical Foundation as part of its educational program. Others due momentarily include Halftone Photography covering contact screens, and a book on color separation. Also due to be published soon is another in the se-

ries of shop manuals, this one on air conditioning for the lithographic plant. Wade E. Griswold, executive director of the foundation, stated that about half of the courses of study which the organization is developing will be completed by Jan. 1.

These courses, including texts and training materials, have been developed by the foundation's educational committee, to meet the needs of the industry in training both present employees and new employees. A "packaged course" has been developed which will include in one package, all the books, outlines, instructions,

suggestions, and other materials needed by any group in any city, school, or plant, to set up a training course. When entirely completed, the program will have courses covering in detail every phase of the lithographic process, as well as related chemistry, physics, estimating, and management.

Harry Platt, Sackett & Wilhelms Lithographing Corp., Long Island City, N. Y. is chairman of the educational committee. Complete information on training courses is available from the foundation at 220 East 42nd St., New York 17.

### Color Photography Book Covers Litho Applications

REVIEWED BY HERBERT PASCHEL

"History of Color Photography," by Joseph S. Friedman, Ph. D. 504 pages. \$10.00. The American Photographic Publishing Co., 353 Newbury Street, Boston.

THE many new developments in the field of color photography will eventually find application in the photomechanical trades. For instance, the dye-coupling processes employed in Kodachrome and Ansco Color films present interesting possibilities in connection with color correction masks, drop-out highlight halftones, etc. A current example of this trend in the photomechanical field is the use of a magenta colored continuous tone negative (created by dye-coupling) in conjunction with one of the modern contact screen processes. Color print paper, by which it is possible to obtain a full color print from color transparencies as well as continuous tone or halftone separation negatives, will undoubtedly find uses for color proving purposes. Such paper is also based on the dye-coupling technique. This trend indicates that the color worker of the future will require an understanding of the fundamentals of these processes which differ considerably from the current photographic principles.

Those who seek to keep pace with these many new developments will find the recently published book by J. S. Friedman an invaluable source for such knowledge. A monumental effort, the "History of Color Photography" not only records the accumulated data of color photography from the days of the earliest theorizers and experimenters down to the immediate present, but also outlines the bases and method of operation of the many processes and analyzes their merit. In view of Mr. Friedman's extensive laboratory and practical experience, his comments and opinions are those of an expert. The author was engaged for a lengthy period in the development of Technicolor, has patented many color processes, and is at present on the research staff of Ansco. His knowledge of the fundamentals and ramifications of color reproduction is not only authoritative but seemingly inexhaustible.

The fact that the subject is treated from a purely photographic standpoint does not lessen the book's value to the photo-mechanical worker. All color processes have common requirements — they differ mainly in the



# FORWARD

*-to the tasks of Peace*

Yes, the "unconditional surrender" of our foes will mark a return to new standards of activity.

Meantime the Chillicothe organization is not sitting idly by waiting for Victory. On the contrary, the resources of this company are devoted to winning the war and to squaring away for the problems of peace.

New plans, new ideas—perhaps new papers—will offer a broader and more helpful program to American printers. We expect them to "go places" in the World of Tomorrow and are preparing a program NOW that will help make this certain.



Save money by shipping via  
Miami Valley Shippers' Assn.

MAKERS OF QUALITY OFFSET, LITHOGRAPH AND BOOK PAPERS

**CHILICOTHE** *Papers*

A BUY-WORD FOR HIGH-GRADE

THE CHILICOTHE PAPER CO.  
Chillicothe, O.

## Print **EASILY** on Those Difficult Coatings



Available **33**  
Ink Conditioner Brings  
Out the Old Flash

*Order Now!*

● With 33 Ink Conditioner—reproduction is made comparatively easy on those difficult stock grades.

Whether presswork involves letterpress or offset, danger of lifting the surface of the paper while running is avoided. Picking of soft-coated enamels, hard-finish papers and book stock is prevented. Money-wasting re-runs due to pock-marked halftones that look like snow-storm scenes, can be eliminated. No ink-loosened lint or granules—no filling of press working-parts.

33 Ink Conditioner relieves tension between ink and paper, and eliminates excessive tackiness, loosening of the binders and plasticizers. Try 33 on your next enamel stock job and enjoy satisfying results. The test will prove the point.

Write for "To the Pressman" an interesting leaflet on uses and advantages of 33 ink conditioner.

### 100% Guarantee

**8 LB. TRIAL ORDER** If our Ink Conditioner does not satisfy you completely, return the unused portion at our expense.

"33" (letterpress) "0-33" (litho and multilith).

Los Angeles • San Francisco • Dallas • Houston • Oklahoma City • Miami  
Orlando • Tampa • Jacksonville • Tallahassee • Charlotte • Knoxville  
Atlanta • Wilkes-Barre • Milwaukee • St. Louis • Kansas City • Denver  
Cincinnati • Dayton • Hartford • Toronto • Montreal • Honolulu

**Central** COMPOUNDING COMPANY  
1715 North Damen Avenue, Chicago, Illinois  
IN CANADA - *as* CANADIAN FINE COLOR CO. LTD., TORONTO

manner in which the final result is achieved. A listing of the chapters will indicate the wealth of information applicable to all methods. A partial list follows—

Colorimetry—Subjective and Objective Color Reproduction—Color Cameras—The Photographic Emulsion—Kodachrome and Kodacolor—Ansco Color and Agfacolor—Screen Plates—Separation Negatives—Masking—Chemical Toning—Dye Toning—Primary Color Development—Coupling Color Development—Carbon And Carbro—Transfer Processes—Bleach-out Photography.

The chapter on masking contains much that will be of interest and value to the photomechanical worker. The general procedure of combining a positive of one separation with the negative of another was originally introduced by Dr. E. Albert in the 1890s to improve the qualities of the bleach printer in four color reproduction. Since then, masking has undergone many modifications both in manner of accomplishment and purpose as well as having passed through many periods of disuse and revival. The factors which make masking of dubious value in the photomechanical industry, as a means of eliminating hand corrections are analyzed.

Although there is no intention on the author's part to discuss such an unrelated subject as lithographic platemaking the reader will be surprised to find a chapter with more basic information of value to platemakers than can be found in many books dealing exclusively with that subject. Many of the older color print methods are based on the tanning properties of dichromated colloids. In the chapter devoted to these processes the author discusses in detail the chemistry of the dichromate—colloid reaction, hypersensitization, color sensitizing, etc., all of which information is applicable to lithographic platemaking solutions.

The book is a massive volume of nearly 300,000 words, illustrated by several hundred diagrams, and will be found invaluable for reference by the experienced worker and novice alike.★★

DECEMBER, 1944

## HEAT SET INKS

(Continued from Page 25)

great deal. One color and black can be printed on both sides of a web traveling 1,000 feet per minute, and four color work can be printed on both sides at the rate of 7,500 to 10,000 per hour, according to an IPI chemist. Running heat set inks, full color can be carried without streaking or offsetting, and therefore solids can be strong and halftone dots dense and clear.

The increased press speeds made it necessary to use non-melttable synthetic rubber rollers, which in turn were found to absorb the solvent in the ink and render it unstable on the press. This condition, however was overcome by the ink and roller makers. Difficulties with pigments changing color on passing through the heater were also overcome by the substitution of other pigments.

In the letterpress field, "Vaporin" ink has found its widest use in publication work, soap wrappers, coffee bags, enamel bags, cartons, labels, and work of similar nature.

Heat set inks for metal lithography were introduced about four years ago, but have a somewhat limited application in this field as they require a different type of oven installation. Instead of the usual five to twenty minute heating operation in a large oven, heat set inks can be dried on the surface of a metal sheet in three seconds through the same principle of the solvent being driven off by a momentary application of intense heat. Except where there is a tremendous volume of sheets involved in a metal decorating job, this saving of time is not particularly advantageous over the baking process now used.

The superintendent of one of the largest metal decorating plants in the country reports that other drawbacks in the present method of utilizing heat set lithographic inks on metal are that sheets with white coatings applied are in danger of being scorched by the intense heat necessary to dry the ink, and that the increased consumption of gas nec-

essary for the process increased costs of the operation. Advantages he said, were the speeding up of the drying, and the smaller amount of floor space necessary for the smaller ovens. He explained that in his tests, a cooling apparatus had to be used to cool the metal sheets after the application of heat, as hot sheets could not be handled satisfactorily. When present difficulties are overcome, however, he foresaw wider use of these inks in metal decorating.

In the offset field there are additional problems which must be overcome before a successful heat set ink can be placed in general use. The solvent used in a heat set offset ink must be non-emulsifiable in water and non-water-soluble. It must be sufficiently stable on the press and must not dry while running or during brief shut downs. The solvent must evaporate or penetrate the stock fast enough to permit the ink to be dried by passage through the heat zone or drum. Butyl Carbitol, or similar solvents used in heat set letterpress inks are not satisfactory for use in offset ink because of the water fountain factor in the offset process. It is reported that a mineral oil fraction has been successfully substituted as the solvent in heat set offset inks.

No announcement has been made by any ink maker concerning heat set offset inks, but several companies are reported to be working on the project, and IPI has developed "Vapolith."

At least one press manufacturer is also testing heat set offset inks under actual commercial pressroom conditions, and this reporter has examined lithographed sheets of coated paper produced with heat set offset ink. Tests have been made with four color offset presses, both sheet fed and web fed, and the inks are highly praised by men who have actually handled production.

Heat set offset inks have also been tried on a sheet fed four color press running process lithography on coated two sides stock, without the use of a special heater other than an electric carbon arc as used for ordinary drying. It was found that the

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ink set immediately so that there was no offsetting in the delivery pile, although the ink was not completely dry, because not enough heat was applied. In this case the carbon heater was on the back (unprinted) side of the sheets, and not the ink side.

In tests on a web fed multiple color offset press, the use of heat set inks enabled the web to travel at higher speeds and to be folded at the delivery and without any trouble from smearing or off-setting. Here a regular gas flame, infra red heater was said to be used. Passing rapidly by the heater the ink on the coated sheet is dried instantly, but the intense heat also takes the moisture out of the sheet. The moisture content is then restored by a spray device and the sheet also passes through a cooling unit to set the resin, binding the pigment to the paper. Others close to the process report that the restoration of moisture in the sheet is not a necessary operation.

The west coast seems to have taken a lead in the use of heat set offset inks, as one plant, The Los Angeles Down Town Shopping News, has been using these inks in regular commercial production since September. This firm, employing web offset presses, publishes a weekly newspaper and the western edition of *Time* magazine. On these jobs it is reported that the web may be run at high speeds and may be cut and folded in a continuous operation without danger of offsetting or smearing.

For best results it is expected that a heating and cooling apparatus will have to be installed on presses where heat set offset inks are used. But this is thought to be more than justified by the elimination of smearing and offsetting, and the higher press speeds made possible by instant drying.

One press manufacturer is already publicizing a new model sheet fed offset press said to run 6,500 impressions per hour in two color register, by means of a smaller cylinder with a larger percentage of its area utilized for the impression, and

through improvements in stream feeding. Web offset presses are already producing lithography at speeds ranging up to 10,000 and more impressions per hour. Other offset presses will undoubtedly be speeded up in the years following resumption of manufacture although press manufacturers have warned against expecting any revolutionary changes in press designs immediately after the war. Nevertheless, the trend is toward higher press speeds, and instantly drying offset inks are the logical complement to increased press speeds.

That ink makers have been reluctant to discuss their activities in this development is understandable. Ink makers are watching the "Vaporin" patent case with great interest since its outcome may have an important bearing on future heat set ink developments.★★

## FILM STANDARDS

(Continued from Page 37)

business has seen a revival of interest in glass-plate negatives.

Two standards, one dealing with inch sizes and the other with centimeter sizes, recognize the sizes of photographic plates most widely used in the United States, specify their dimensional limits, and provide a tolerance for out-of-squareness. These standards take into consideration existing European standards, with modifications based on the types of glass available from American glass manufacturers which are not identical with European practice as represented by the glass sheets imported by this country before the war.

In the fields of commercial photography, portraiture, and amateur photography with "landscape" cameras, the use of photographic films originally was as a substitute for glass plates. Holders for glass plates, permitting daylight loading and reloading of the camera, were adapted to the use of photographic films by means of "sheaths." These were of metal and made up for the difference in thickness and stiffness between film and glass. Since the "sheath" was the same size as the glass plate, the film held within the sheath had to be slightly smaller on both dimensions. Later, when film holders designed primarily for films came on the market, they were made to fit the "undersize" films that were already in use.

The American Standard Dimensions for Professional and Commercial Sheet Film recognizes in its Foreword the

## American Standard Dimensions for Photographic Dry Plates

(Centimeter Sizes)

### 1. Cutting Size

Nominal Size (Centimeters)	Standard (Millimeters)	Tolerance (Millimeters)	Thickness	
			Minimum (Millimeters)	Maximum (Millimeters)
*4.5 × 6	44 × 59	± 0.5	1.0	1.3
*4.5 × 10.7	44 × 106	± 0.5	1.0	1.3
*6 × 9	59 × 89	± 0.5	1.0	1.3
*6 × 13	59 × 129	± 0.5	1.0	1.3
*6.5 × 9	64 × 89	± 0.5	1.0	1.3
9 × 12	89 × 119	± 0.5	1.2	1.5
10 × 15	99 × 149	± 0.5	1.2	1.5
12 × 16.5	119 × 164	± 0.5	1.5	1.8
13 × 18	129 × 179	± 0.5	1.5	1.8
18 × 24	179 × 239	± 0.5	1.5	1.8
24 × 30	238 × 298	± 1.0	1.7	2.0
30 × 40	298 × 398	± 1.0	2.0	2.4
40 × 50	398 × 498	± 1.0	3.0	3.3
50 × 60	498 × 598	± 1.0	3.0	3.3

\* These sizes may also be supplied on extra-thin glass, in which case the thickness range is: Minimum 0.7 mm; Maximum 1.0 mm.

### 2. Squareness

The diagonal in either direction shall not exceed the diagonal of a square-cornered plate of maximum length and width.



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standardizing opportunity to bring the actual film sizes more in accord with the nominal sizes. It concludes, however, that the vast amount of equipment in use throughout the world would make it impractical to standardize on the ideal condition. Recommendations are made, however, that any new sizes added in the future should establish the nominal size as the maximum dimensions and allow a suitable minus tolerance. Some 25 sizes are recognized by this standard, covering films used by portrait studios, press photographers, commercial illustrators, rotogravure houses, amateur photographers, the Armed Forces and others.★★

## COST METHOD

(Continued from Page 27)

cal work, the labor can be separated from other charges and an additional "overhead" hour rate added to the actual labor cost. With all the uncertainty and speculation usually prevalent in costing procedure, the question remains whether such refinements pay off.

### Press Costs

Your total for Department C di-

vided by the hours the press actually is in production either in "make ready" or running, will give you the cost of the press hours.

Should you have press units of widely different sizes and help requirements, Department C will have to be broken down again and the 8 cost items allocated to each press.

### Cutting, Binding, Wrapping

Regarding the cost of Department D.—paper cutting, bindery and wrapping.—If you have an appreciable force and considerable bindery machinery in your plant, you may be obliged to break down the total under D to the various activities involved, as for instance:

#### DEPARTMENT D

##### Punching

##### Cutting Folding Collating Packing

- (1) Foreman
- (2) Labor
- (3) Shop Supplies
- (4) Repairs
- (5) Depreciation
- (6) Insurance

(7) Power and Light

(8) Rent

As in the case of the camera and the press, by keeping track of the operations of each of the four categories of work in Department D you will obtain a unit cost.

For instance, you would have the total cost of cutting which would be distributed over the pounds of paper cut over the 'X' period. Folding would be distributed per 1000 folds on the folding job. Punching and collating could be allocated along similar lines and finally packing would be charged on a basis of 1000 sheets or weight of the job.

Let's be frank—in the small plant it certainly would not pay to go through this elaborate cost analysis for Department D as the cost of this department is small in comparison with the others. Sticking to accepted bindery charges and adding a reasonable amount for cutting and packing would not materially affect the practicability of the costs.

(Continued on page 79)



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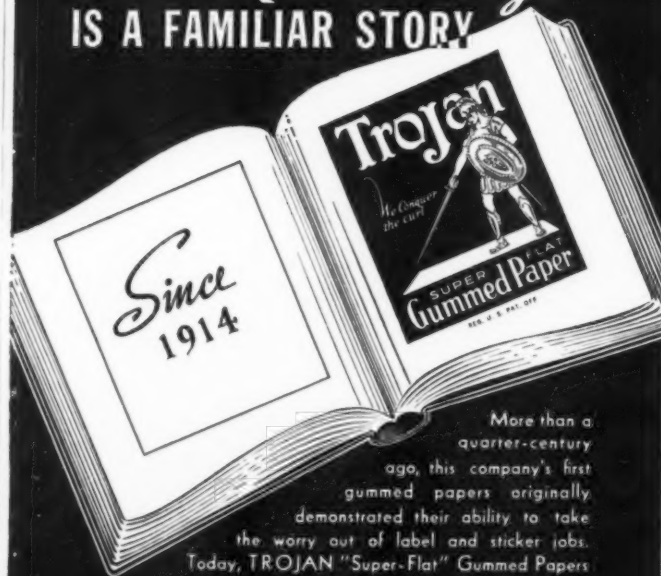
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### **Total Shop Costs**

- (1) Paper . . . .Lbs. @ \$..  
(2) Camera and Plate . . . .Plates @ \$..  
(3) Press Hours . . . .Hours @ \$..  
(4) Cutting, Bindery, Packing . . . . . @ \$..  
Total \$..

### **General Overhead**

Now comes the charging of a very heavy item consisting of the total of executive, sales, bookkeeping, telephone, welfare, travel, taxes, and a host of other things which you can't pin down to any particular job.

Unfortunately the method of allocating this overhead is not a fixed science, in fact a highly controversial issue in which many accountants' heads have been broken.

Again nothing is going to be gained by an involved system of figures giving half the distance to the moon and then guessing at the other half.

Let us then stick to the good old practice of taking the total General Overhead and distributing over the total shop cost on a dollar for dollar basis. If for an 'X' period your

"front office" cost \$20,000 to run and the shop cost of all the jobs was \$50,000, add \$.40 to each dollar of shop cost.

### **Normal Costs**

**W**E shall give you the choice of two theories in costing. The first would require a revision of your costs, say every six months, and basing your calculations on the past six months coupled with any predicted costs or volume—a budget form.

Such a method might involve "peaks and valleys" and in the event of good business would yield low costs. In the case of a slack period, your costs would be high.

This leads to the second theory involving the setting up of a theoretical normal business and basing your costs on this. Through such a method, your shop would indicate a profit on sales higher than your set norm, and a loss if the opposite were the case. Your quotations will not depend on fluctuations in volume of business.

It will be for you to decide which of these two ideas best suits your type

of business and the insistence on sticking to your costs may go by the boards when the distress signal is hoisted and floating straws look like life rafts.

### **Profit**

Here we can only say, let your conscience be your guide and don't forget that a printer's life is not a bed of roses so that the profit percentage you add on should include a "hard luck" factor to take care of headaches—just in case!

The main idea in this article has been to substitute the word "practical" for "accurate" as regards cost. Unfortunately, due to the divergence of ideas as to distribution of cost items, the word "accurate" is misleading and we have tried to do a bit of debunking in this line.

Finally, and this is addressed to those who base their costs on the theory "If my competitor can do it, I can do it too"—we agree heartily and even go so far as to say that if he jumps off the roof, you can too, BUT we make no guarantee for the results. ★ ★

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These abstracts of important current articles, patents and books are compiled by the Research Department of the Lithographic Technical Foundation, Inc. These abstracts represent statements made by the authors of articles abstracted, and do not express the opinions of the abstractors or of the Research Department. Mimeographed lists have been prepared of (1) Periodicals Abstracted by the Department of Lithographic Research, and (2) Books of Interest to Lithographers. Either list may be obtained for six cents, or both for ten cents in coin or U. S. stamps. Address the Department of Lithographic Research, University of Cincinnati, Cincinnati 21, Ohio.

### \*HOW TO OBTAIN COPIES

Where titles are marked with an asterisk, the original articles can be furnished by the Foundation (address above) as photographic copies at twenty cents per page, plus six cents postage for each four pages or less. Copies of United States patents can be obtained by sending ten cents per copy to the Commissioner of Patents, Washington, D. C.

#### Photography and Color Correction

**\*Dot-Etching.** Wayne Gaspar. "Printing Equipment Engineer," 69, No. 1, October, 1944 pp. 32, 34 (2 pages). Since the camera does not reproduce art work in true color values, it is necessary to correct negatives or positives by dot-etching. This means that the dots are made smaller by the action of a chemical solution. Methods of applying the dot-etching solution and controlling its action are described.

**\*Color Photography — Ansco Color Reversible Film.** Joseph S. Friedman. "American Photography," 38, No. 11, November, 1944 pp. 36, 37, 50 (3 pages). This article includes a brief description of the processing of Ansco Color film, followed by a general solution to the problem of exposure for making masks for color transparencies. Mention is also made of two color-printing materials manufactured by Ansco but not yet generally available.

**\*Will Offset Camera Operations Change?** A. C. Austin. "National Lithographer," 51, No. 10, October, 1944, pp. 30, 72 (2 pages). The author predicts that postwar Camera operations will make greater use of the magenta screen now used for black and white work. When this screen becomes available in a form that can be adjusted for angles, it will also be used in color work. He feels that the work will be standardized to a greater extent than at present, resulting in more uniform and better results.

**\*Process Practice — Colour Work, Screen Plate Methods.** Frank H. Smith. "Process Engraver's Monthly," 51 No. 609, September, 1944 pp. 244-245; October, 1944 pp. 272-273 (4 pages). The principles involved and

the methods of producing the Thames and Finlay screen color plates are discussed.

**\*The Elements of Exposure.** Allen R. Greenleaf. "American Photography" 38, No. 11, November, 1944, pp. 8-12 (5 pages). In the first of a series of three articles which cover in very full detail the subject of photographic exposure, relative aperture, transmission of a lens, and distribution of illumination are considered.

**Hardening of Photographic Gelatin.** Charles S. Hollander (to Rohm & Haas Co.) U. S. Patent No. 2,359,217 (September 26, 1944). In the development in alkaline baths and subsequent fixation of photographic gelatin layers, the improvement which comprises immersing said layers, after development and prior to fixation, in an aqueous bath having dissolved therein a basic chromium sulfate salt having a basicity between about 30% and about 55% and hardening the gelatin and simultaneously reducing alkalinity resulting from the development operation while said layers are in said bath.

**\*Fernic Salts as Negative Reducers.** Richard B. Willcock. "British Journal of Photography," 91, No. 4394, July 21, 1944, pp. 258-9 (2 pages). Although the most commonly known of the photographic reducers containing ferric salts is Farmer's Reducer, many others are known and have been in use for years. Formulas of several are given.

**Photographic Materials.** Edward P. Davey (to Eastman Kodak Co.) U. S. Patent 2,358,060 (September 12, 1944). A photographic printing material for making prints of substantially the same contrast and same density range

from negatives of widely differing contrasts containing a sensitive layer comprising a mixture of two emulsions of the same silver halide, each emulsion being present in quantity sufficient to give a density of at least 1.6, at least one emulsion being optically sensitized before mixing the emulsions so that after mixing the two emulsions their maximum sensitivities lie in different spectral regions, one emulsion having in its region of maximum sensitivity before mixing a gradation of less than 1.8 over a density range of 0.4 to 1.6 and the other emulsion having in its region of maximum sensitivity before mixing a gradation at least 2.5 greater than that of the first emulsion over a density range of 0.4 to 1.6.

**\*Photogravure; Lens Testing.** H. M. Cartwright. "Process Engraver's Monthly," 51, No. 609, September, 1944, p. 241; No. 610, October, 1944, p. 269 (2 pages). In the first part of this article, the testing of the copying or process lens is described. The author continues his discussion with a description of simple methods for checking the sharpness of the image or presence of distortion. For sharpness, a gravure screen serves as an object; the image is focussed on a clear glass plate with a plate-holder and examined with a magnifier. A photographic exposure serves as a closer check. To test distortion, a ruler is photographed at 1:1 magnification and the plate is compared to the original ruler. In all cases, great care must be taken that the test object is absolutely parallel to the back of the camera.

**Photographic Materials and Process of Manufacturing Same.** Bele Gaspar (to Chromogen, Inc.). U. S. Patent No. 2,361,936 (November 7, 1944). A photographic material including a light-sensitive layer comprising a light-sensitive silver salt dispersed in a binding agent, said binding agent being formed of water-insoluble film-forming substance which is soluble in organic solvents and non-swelling in water, said binding agent further comprising a cellulose derivative which is soluble in organic solvents and capable of swelling in water.

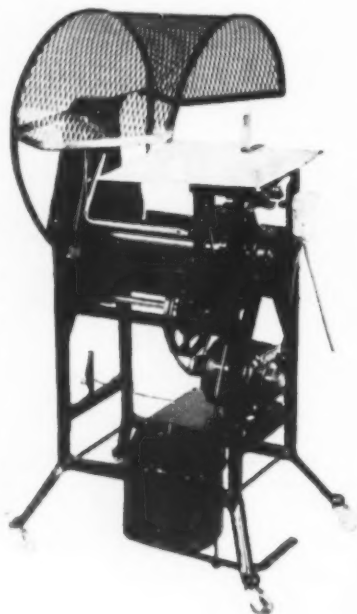
**\*Colour News—Recent Inventions; III cont. Masking Technique.** Anonymous. "British Journal of Photography," 91, No. 4408, October 27, 1944, pp. 382-383 (2 pages). (1) A mask to correct for two printing colors can be made with one exposure to light of the proper wavelength. For example, equal correction of blue absorption by both the magenta and cyan layers can be made by exposure to light of the wavelength at the intersection of the magenta and cyan absorption curves. A wide range of relative exposures can be given by choosing the right wave-

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length. (2) Instead of a single mask to correct two layers, a mask containing two images of different color may be used. A special two-layer material is used, one emulsion being only green-sensitive, and the other only red-sensitive. (3) By means of a four layer sensitive material and a special processing technique, a mask can be made an integral part of the transparency. A different technique is used for direct positive transparencies than for the negative-positive color process.

### Planographic Printing Surfaces and Plate Preparation

#### \*What's Ahead for the Platemaker?

Ernest E. Jones. "National Lithographer," 51, No. 10, October, 1944, pp. 22, 24 (2 pages); "Modern Lithography," 12, No. 10, October, 1944, pp. 31, 34 (2 pages). The author discusses postwar improvements in lamps, lenses, cameras, filters, layouts, screens, proving presses, plates, and process, and predicts a bright future for lithography.

**\*Photo-Lithography — Deep-Etch From Positives — Glue Process.** A. Haigh & H. M. Cartwright. "Process Engraver's Monthly," 51, No. 609, September, 1944, pp. 246-247 (2 pages). Coating the plate, exposure, development, stopping-out, deep-etching zinc, deep-etching aluminum, inking-up, and removing the stencil, are considered. Formulas for the bichromated glue solution and the etching solutions accompany the explanation of the process.

**Method of Etching Printing Plates.** William Craig Toland and Ellis Bassist (to said Toland as trustee). U. S. Patent 2,361,665 (October 31, 1944). That improved process which comprises coating of a base a mixture of a binder and a filler which is inert, then applying a surface coating of a mixture of a binder and a filler adapted to enter into reaction with a chemical reagent, forming a printing image on the said surface coating, said printing image consisting of a resist material, treating the surface coating with a chemical reagent at points intermediate the printing image, thereby to dissolve portions of the surface coating and to uncover the mixture of binder and inert filler at points intermediate the printing image.

**\*Photo-Lithography.** A. Haigh & H. M. Cartwright. "Process Engraver's Monthly," 51, No. 610, October, 1944, pp. 274-5 (2 pages). A step-by-step description is given of methods of converting litho printing plates prepared by normal hand transfer methods into deep-etch plates.

### Equipment and Materials

**Perfecting Printing Press.** Alfred Stull Harris (to Harris-Seybold-Potter

Co.). U. S. Patent No. 2,360,340 (October 17, 1944). A sheet fed rotary perfecting off-set printing press comprising first and second printing units each including a form cylinder an off-set cylinder and an impression cylinder, the cylinders of one unit turning in opposite directions to the corresponding cylinders of the other unit, means for feeding sheets to the impression cylinder of the first unit, a delivery pattern disposed at an end of the press opposite to the sheet feeding means and separated from the second printing unit by a working space, inking mechanism for each form cylinder disposed above the center of the latter, dampening mechanism for the form cylinder of the first printing unit disposed on the side thereof toward the sheet feeding means, dampening mechanism for the form cylinder of the second printing unit disposed on the side thereof toward said delivery platform, gripper means arranged to convey each sheet from the impression cylinder of the first unit and place it in register and in up-side-down relation on the impression cylinder of the second unit and conveying them between the inking and dampening mechanisms of the two printing units and past the working space to said delivery platform.

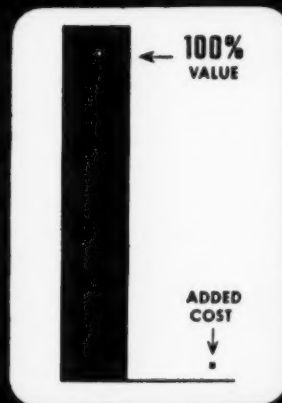
**\*Increased Press Speed Will Require Better Dampening Control.** Charles F. Geese. "National Lithographer," 51, No. 10, October, 1944, p. 32 (1 page). It is cautioned that the greater the speed of presses, the greater the danger of spoilage from the present dampening system. A better method of dampening will have to be incorporated into the coming high-speed presses if they are to be successful.

**\*Practical Handling of Offset Press.** A. G. Arend. "Paper and Print," 17, No. 3, Autumn, 1944, pp. 139-140 (2 pages). Since an offset press is an intricate piece of machinery that is required to register each sheet at high speed, it needs very accurate and delicate adjustment to produce good register work. Many practical "tricks" used to keep the sheets in register are discussed.

**Register Indicator.** Herman Kott (to Speedy Gravure Corporation). "U. S. Patent" No. 2,361,549 (October 31, 1944). In a device having means for moving a web into operating relationship with a rotatable member adapted to perform an operation upon the web in register with predetermined areas of said web, said web having registering spots thereon in predetermined relationship to said areas; the combination of means responsive to spot occurrence to generate on electrical impulse, and indicator circuit, means electrically connected with said re-

(Continued on Page 87)

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All classified advertisements will be charged for at the rate of ten cents per word, \$2.00 minimum, except those of individuals seeking employment, where the rate is five cents per word, \$1.00 minimum. Address all replies to Classified Advertisements with Box Number, care of Modern Lithography, 254 W. 31st St., New York 1. Closing date: 1st of month.

## Position Wanted:

Capable metal lithographer, handle all classes of work on coatings, single and double color presses. Address Box No. 127, c/o MODERN LITHOGRAPHY.

## Position Wanted:

Offset Sales Agent with black and white book and pamphlet reprint work seeks connection with reliable New York or out-of-town house. Commission basis. Post war sales builder. Address Box No. 128, c/o MODERN LITHOGRAPHY.

## Position Wanted:

Lithography superintendent seeks new position. Will also consider investing in going business. Address Box No. 129, c/o MODERN LITHOGRAPHY.

## Position Wanted:

Offset man desires job in camera room and layout department. Single, age 26. Experienced with camera, platemaking and presses. Address Box No. 130, c/o MODERN LITHOGRAPHY.

## Position Wanted:

Lt. Col. Air Corps believes he can be released soon. Twenty years experienced in lithographing and printing business. Formerly vice president of plant doing business \$300,000 annually; purchasing, sales manager, estimating, and production of high grade advertising printing. On duty Washington. Can secure leave for interview. Address Box No. 131, c/o MODERN LITHOGRAPHY.

## Position Wanted:

Managerial job desired. Now or post-war. Young lithographer with eleven years supervisory and purchasing experience, and six years practical experience. Education in Industrial Engineering. Personnel Management and Advertising. Address Box No. 136, c/o MODERN LITHOGRAPHY.

## Position Wanted:

Resident. Representative important winter resort desires selling connection with good house doing high class color work, stock or made to order items saleable to hotels, resort establishments, etc. Address Box No. 141, c/o MODERN LITHOGRAPHY.

## Position Wanted:

Chemical control thruout your plant. Intimate knowledge of all plate procedures, and research experience on press, paper, humidity and pH control. College chemistry background. Married man, 39, desires permanent affiliation with progressive organization. Address Box No. 132, c/o MODERN LITHOGRAPHY.

## Help Wanted:

First-class stripper, offset pressman for Harris presses. Steady work. Excellent conditions. Security Bank Note Co., 3113 Forbes Street, Pittsburgh 19, Pa.

## Help Wanted:

Dot Etcher and Process Color Artist. Permanent post-war position, excellent remuneration. Ideal working conditions, new modern plant, progressive management, near Washington, D. C. Address Box No. 133, c/o MODERN LITHOGRAPHY.

## Help Wanted:

Offset Pressman, thoroughly experienced 22 x 29" Webendorfer. \$85 weekly. Permanent. Location New York City. Address Box No. 134, c/o MODERN LITHOGRAPHY.

## Photographer Wanted:

Chicago lithographer wants expert photographer with experience on color separations and Kodachromes. Steady work with post-war future. State experience. Address Box No. 135, c/o MODERN LITHOGRAPHY.

## Help Wanted:

Artist wanted for dot etching or color correcting work on film and glass. Louis Roesch Co., 1886 Mission St., San Francisco, Calif.

## An Opportunity:

Wanted—Offset man capable of managing and operating a small offset department of a well-established letterpress plant. Offset equipment first class, including 17 x 22 LSB Harris press, and camera. Located in a thriving manufacturing city of Indiana. First class working conditions, union shop; operator should be union or eligible to join. To a capable man, a profit-sharing plan will also be arranged. Address Box No. 137, c/o MODERN LITHOGRAPHY.

## Estimator Wanted:

Experienced printing and lithographic estimator wanted by leading West Coast lithographers and printers. Please give complete work record,

draft status, salary desired, and references; also recent photograph. Permanent post-war position. Address Box No. 138, c/o MODERN LITHOGRAPHY.

## Help Wanted:

A complete lithograph plant that will operate in an interesting locality out of the United States, but in an English speaking community, needs men qualified in any one of these departments: Camera, Platemaking, Press and Bindery. Shop has excellent post-war security and offers a better-than-average wage and opportunity to the right people. State the position you are seeking and give all details about your experience (include mechanical skills you have other than in the job you are seeking), age, citizenship status and family obligations. Address Box No. 139, c/o MODERN LITHOGRAPHY.

## Miscellaneous:

"Padeen"—Cold padding compound. New synthetic formula at volume production prices:—Gallons, \$4.95; ½ Gallons, \$2.75; Quarts, \$1.45 Graphic Arts Laboratories, Box No. 365, Hamilton, Ohio.

## Help Wanted:

Cameraman to take charge of platemaking department. Good pay, overtime, ideal working conditions. Job permanent. Write qualifications. Howard-Duckett Co., Kingsport, Tenn.

## Copifyer Promotes Color

"Color, the Sales Personality," is the title of a four color promotion folder sent out recently by Copifyer Lithograph Corp., Cleveland. The inside of the lithographed folder is devoted to a kodachrome reproduction which the company recently produced for one of its clients. Copy on the fourth page shows a cross section diagram of an offset plate to illustrate the principles of lithography.

## Stern Appoints Bernier Art Head

Frank A. Bernier was recently promoted to the position of art director of Edward Stern & Co., Philadelphia combination plant. Mr. Bernier joined the organization as a member of the art staff in 1921.

## Wife of Gen. Ottmann Dies

Mrs. Rosalean Betz Ottmann, wife of Maj. Gen. William Ottmann, chairman of U. S. Printing & Lithographing Co., and secretary of the Lithographic Technical Foundation, died December 6 of a heart ailment at their home in New York.

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## TECHNICAL BRIEFS

(Continued from Page 83)

sponsive means and said indicator circuit normally preventing the impulse from being applied to said indicator circuit, means operated in synchronism with the rotatable device for rendering the preventing means inoperative to prevent the impulse from being applied to said indicator circuit only when a spot is detected in a location corresponding to misregister of said indicator circuit only when a spot is detected in a location corresponding to misregister of said area and said rotatable device, electron discharge means having a fluorescent screen, and means in the indicator circuit to vary the character of the electron discharge of the electron discharge device whereby the visual indication of the condition of registry is provided on the screen.

### Paper and Ink

**\*Etch Versus Ink Problems.** Oscar Diehl. "Lithographers Journal," 99, No. 7, October, 1944, p. 373 (1 page). The author illustrates by means of test cases that pH 3.8 does not hold for all jobs. Some require twice the amount of acid that ordinarily gives a reading of 3.8 pH. He cautions against the dangers of too much etch, however, as it invites waterlogging, affects drying, and wears the grain and image.

### General

**\*300 Line Screen Work on a Small Press.** Lt. Richard A. Gardner. "Modern Lithography," 12, No. 10, October, 1944, pp. 22, 23, 67, 69 70, (5 pages). The Navy's experience with 300 line contact screens in their attempts to get reproductions that would show the maximum amount of detail appearing in the original photograph is recounted. The article tells why the change from albumin to deep-etch plates was made. It is predicted that extremely fine screens will be used in postwar commercial reproduction where accuracy and sharpness of detail are desired.

**\*Back to Fundamentals.** Anonymous. "National Lithographer" 51, No. 10 October, 1944, pp. 34, 36 (2 pages). "For the Cameraman."—The lens should be checked daily for finger-marks, smears, and dust. Once every three months the inside surfaces should be cleaned. The copyboard should be parallel to the film support and lens board. Also check the focus over the entire field on ground glass. "For the Platemaker"—An example is given to show the troubles caused by coating an albumin plate too thick. "For the Pressmen."—Procedure for the apprentice pressman putting a new blanket on the press is given.★★



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*"If yo is tryin' to tickle dat critter to deff, Cuthbert, hit 'im in de funny bone!"*

## Good shot, but...

**S**UCCESSFUL elephant hunting is best done with an elephant gun . . . you can't do much against elephants with bird shot . . . which is very much like advertising . . . in short, a publication which specializes in covering one field can usually do a better job for both its readers and its advertisers . . . can concentrate its attention to greater advantage on the problems of that field . . . can hold the interest of all its readers with every issue . . . and of particular importance to its advertisers, can usually show a high subscription renewal rate . . .

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## TALE ENDS

**W**HAT this country needs is a calendar with an adjustable Thanksgiving date which may be changed in accordance with the whims of state legislatures. Forty states observed the holiday on Nov. 23, six observed it on Nov. 30, and two states observed both dates. (Maybe that explains the turkey shortage.) Congress has officially approved the fourth Thursday of November as the day, but when the month has five Thursdays as it did this year, some states stick to the older custom of observing the last Thursday. In 1945, November again has five Thursdays, so, many of those calendars the presses have been turning out will again be wrong next year. We suggest that no date be designated on the calendar, but a red sticker be furnished with each calendar to be stuck on any date the user desires.

★

Hampered by inability to hire help, one midwestern lithographer has partially solved his manpower difficulty by using a defense plant worker, a former offset pressman, to work on the night shift, after his day at the war factory ends. The man puts in five hours daily running the shop offset press, this lithographer said, and has most truly been a "gift from Heaven."

★

An appreciated and useful gift for key men in your shop is a subscription to MODERN LITHOGRAPHY. It's a gift which is appreciated all through the year. See the special group rates listed on page 5.

★

Sidelights on wartime litho salesmanship: A litho salesman recently had an order from each of two customers, both of whom wanted delivery at the same time. It was impossible for the plant to turn out both orders for that delivery date, although it could handle one or the other. Solution: the salesman took one customer to see the other one, and let the customers fight it out as to whose order should be turned out first.★★

**MODERN LITHOGRAPHY**



## Printing **NEEDS** all the "Lift" it can get!

Most of the materials used today, in both Printing and Lithography, are so war-conditioned that Speed and Quality just won't "come off" like they used to.

Paper is unpredictable. Inks aren't the same. And customers forget the labor shortage, and want and expect delivery as fast as they ever did. No, your job isn't easy now. That's why every "lift" you can get is almost cause for celebration.

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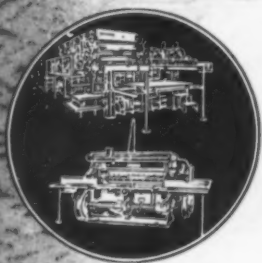
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## CERTAINLY...there will be new graphic arts equipment after the war

**P**REMATURELY—in view of existing conditions—there has been considerable comment on, and predictions about, new equipment development in the Graphic Arts. Inferences have been drawn that, in some instances, approach the fantastic.

Certainly—there will be improved, new equipment. It will come the *hard* way—as all worthwhile achievements have come in the past. New machinery becomes commercially practicable only when it has been proven by the *test of time*. This is obvious.

Harris and Seybold will lead in new developments. We will discuss them, with frankness, at the proper time.

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into our Confidence*

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